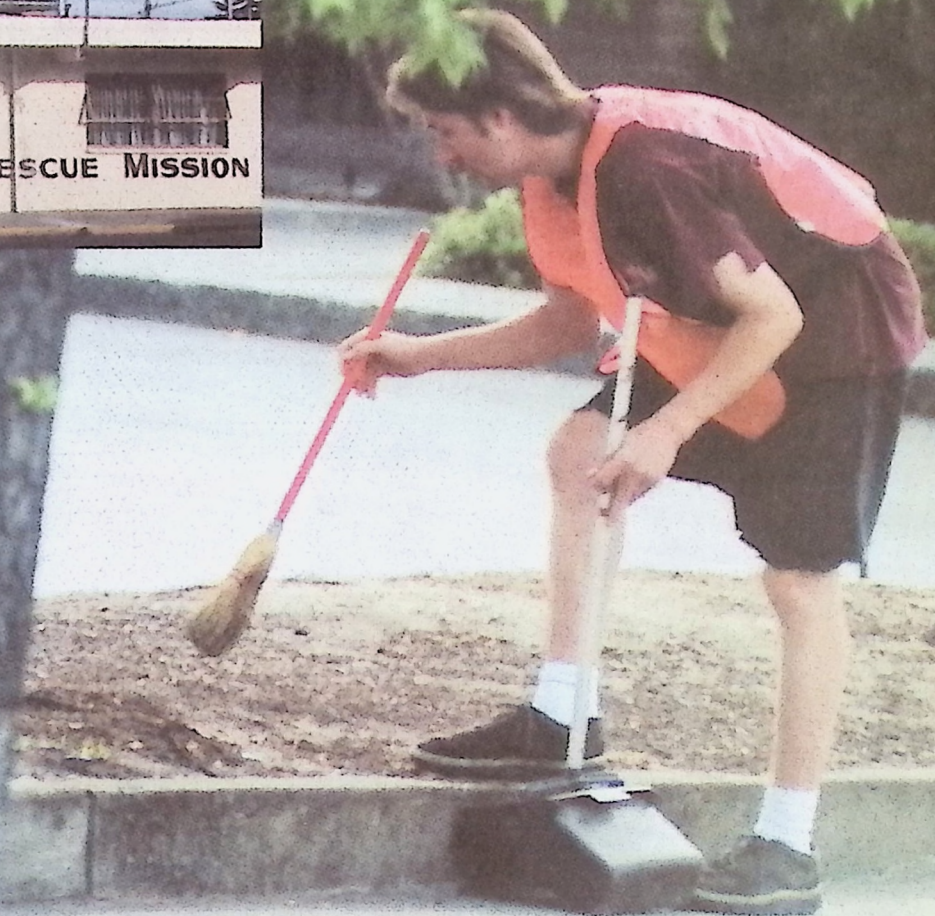


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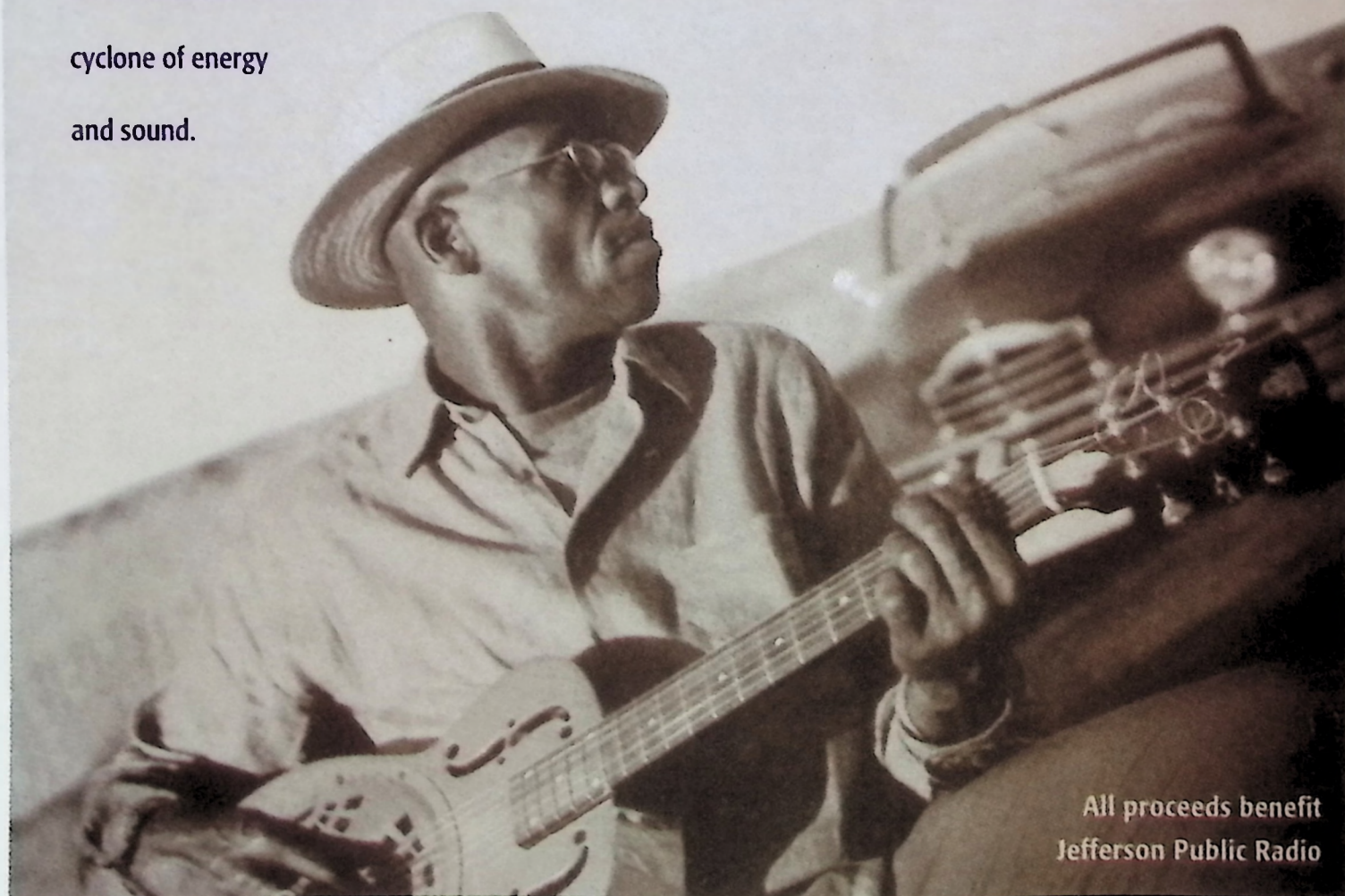
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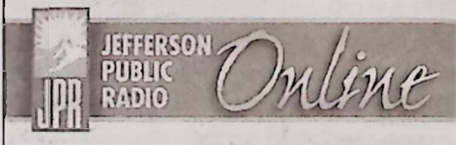


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The Bobs bring their Grammy-nominated wit and a cappella vocal arrangements to Jacksonville Celebrates the Arts. See Spotlight, page 13.

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ON THE COVER

Residents of the Gospel Rescue Mission in Grants Pass daily sweep the downtown streets, as part of a program of rehabilitation and service. See feature story, page 8. Photo by Eric Alan.

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JEFFERSON

Monthly

AUGUST 1999

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It takes true creative vision to make something positive and beautiful from trash. In Grants Pass, though, a collaborative street-sweeping contract between the city government and the Gospel Rescue Mission does just that. It addresses rehabilitation of the homeless while taking care of the downtown, providing funds to a worthy organization, and saving the taxpayers money. As Eric Alan reports, it's a contract which may become a model for other cities.



10 What's Cooking in Bakeoven?

Ever pass a small town and wonder where its strange name came from? Folklore historian Tom Nash (author of the book *The Well-Traveled Casket*) has explored many of the bizarre and colorful stories which have shaped the names of Oregon's places. Libraries and old-timers' tales don't always agree, as Tom has discovered on his hilarious and fascinating journeys.



The Gerbert and Gregory Piano Duo will perform at the Ross Ragland Theater in Klamath Falls, preceding a public tour of the new Ross Ragland Cultural Center. See Artscene, page 28.

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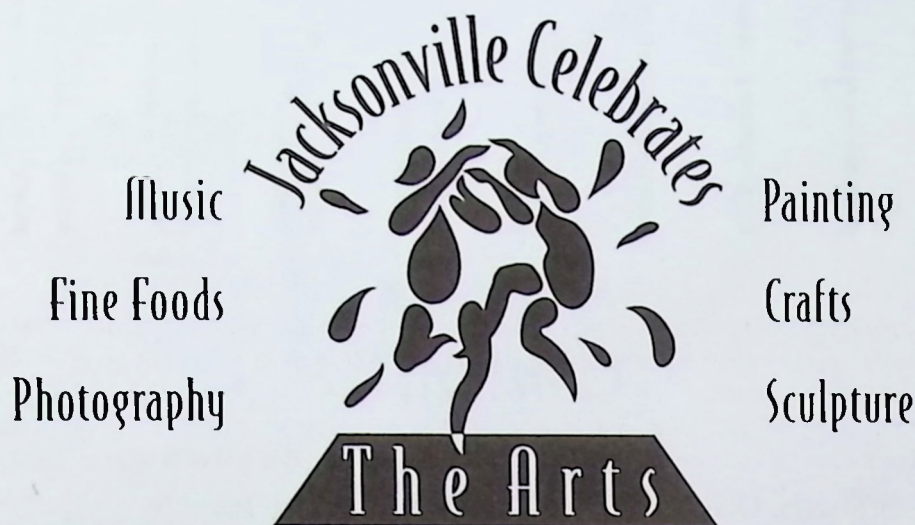
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TUNED IN

Ronald Kramer

Curtain Going UP!

On June 29 Jefferson Public Radio assumed ownership of Redding's historic Cascade Theatre. It's a somewhat unusual, exciting project and I want to share with you our enthusiasm and vision for it.

JPR opened studios in Redding in 1993 and portions of both the Classics and News and Rhythm and News services originate live from Redding each week. Indeed, listeners are often unaware when we switch program origination to our Redding studios because it is handled so seamlessly. Having studios in both locations enables us to better cover the region and better distribute our personnel and plant for optimal efficiency. Additionally, during periods of natural disaster it gives us some redundant ability to keep our services on the air.

JPR outgrew its initial Redding studios some time ago and we have been seeking a new Redding location for almost two years. Beside financial considerations, various technical and legal factors also have influenced our potential site choices. About the time that we began actively exploring these possibilities, the City of Redding and the McConnell Foundation, a local private foundation, invested almost \$600,000 in a magnificent streetscape on what they call a "demonstration block." The area now has wonderful new lighting, pedestrian ways, benches and landscaping and has recently been used for civic gatherings by closing off the street and creating kind of a block-party atmosphere. We were attracted to the area for all of these reasons and were immediately captivated by the Cascade Theatre, which is located on the center of the demonstration block.

Built in 1935 in an elegant art deco style, the 1300-seat cinema and vaudeville stage was a real palace. It closed only two

years ago after a long history in which it was deeply intertwined with the hearts and minds of Redding citizens.

Radio stations are much more site-bound than most businesses and face many technical and FCC-related issues when they wish to move. And so, we vowed to try to stabilize our studio situation by exploring the purchase of the Cascade.

We were immediately stunned by the flood of interest in, and feeling for, the Cascade. That interest seemingly pervades all of Redding. Initially, our interest had been just in creating a studio location for ourselves but we quickly became enchanted by the Cascade's architecture,

history and promise. We easily began to understand why Redding-area citizens were pained by the Theatre's closure and were willing to help the community return the theatre to life. So, JPR volunteered to become the facilitator for a community-wide project to revive the Cascade Theatre as a performing arts center. JPR agreed to purchase the building and remodel the commercial office areas (including our own new studio area) with the understanding that additional funds would be raised to cover the renovation cost of the auditorium. In June we borrowed \$800,000 to purchase the building and accomplish the first phase of that work (the remodeling of the commercial spaces) and the citizens of Redding began the fundraising to renovate the hall with a city-wide event sponsored by Renaissance Redding and the Redding Medical Center. Other organizations are also working to develop their fundraising efforts to help restore the Cascade. We believe the restoration costs for the auditorium will be about \$1.5 million.

Once completed the Cascade will be a showpiece. We intend to remodel the build-

ing true to its magnificent historic origins. We'll recreate the six elegant chandeliers that lighted the auditorium, the multi-hued carpeting that covered the Cascade's hardwood floors and the deco seat fabrics on the chairs. We'll remove the 1978 partitions that divided the theatre into four smaller movie theatres, uncover the lighted footfall stairlights that were an innovation in their day, restore the gilding to the magnificent relief frieze that adorns the top of the outer facade of the building and remove the paint that now covers much of the towering pilasters which were originally gold (with central panels of rose) and silver (tinted with blue) that sprayed across this magnificent auditorium.

Once the renovation is completed the Cascade will be available for rental by arts and civic organizations, concert presenters, and local schools in town. Redding has no other comparably sized public performance venue. We'll also be able to present art films which are otherwise not available in Redding. The Cascade will also be available for JPR's own use in presenting public concerts and performances. That will enhance our ability to book larger and more expensive touring acts than has previously been the case. By taking advantage of bookings in Jackson County and in Redding, we can lower our costs, and thereby make these types of events feasible. And, naturally, we will include radio origination capability on the Cascade's revitalized stage.

It is important to note that repayment of the bonds which we used to purchase the building and accomplish the Phase I remodeling will be made from funds generated in Redding from local tenants. Funds to remodel the auditorium will also be generated in the community and operation of the auditorium will be self-supporting from hall rental income. That said, I must confess that everyone at JPR is truly excited by the Cascade. It's wonderful to help bring back to life a piece of regional history and to

CONTINUED ON PAGE 17

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JEFFERSON ALMANAC

Pepper Trail

What Money Can Buy

In 1925, President Calvin Coolidge uttered perhaps his only memorable words: "The business of America is business." Time has proved Silent Cal to be entirely correct. As we prepare to enter a new millennium, commercialism is no longer an aspect of American culture; it is American culture.

The proof of this is inescapable. We need look no farther than the tsunami of *Star Wars* merchandise that swept over all of us this summer, leaving us stunned and gasping and surrounded by enormous piles of meaningless debris. Corporate logos from Nike to Tommy Hilfiger to the Dallas Cowboys are worn like badges of honor by even the most disenfranchised kids wandering the malls of America. President Clinton has proudly made "free trade" his political mantra, while the media have joined political and corporate leaders in ignoring the staggering social, environmental, and cultural costs of this policy. Even on National Public Radio, listeners are subjected every hour to "Business Updates" with "news" about European bond markets, but it has become difficult to find a story about the majority of humanity who live in poverty in Africa, South America, and Asia. Unopposed by the government agencies who are supposed to regulate such things, gargantuan takeovers have engulfed print and broadcast journalism. For example, a single (extremely conservative) individual, Rupert Murdoch, owns Fox Broadcasting, Twentieth-Century Fox Studios, HarperCollins Books, the *New York Post* newspaper, *TV Guide* and (whew!) the Los Angeles Dodgers—all of which have quite a lot to say about American culture.

Well, none of this is new, and none of it is particularly interesting to me. While

commercialism is the culture of America, it is not the *only* culture in America. One of the consolations of living in a crowded, cacophonous society is that alternatives always exist. Our region is home to numerous communities where opposition to the commercial culture is thriving.

Many of these dissidents, of course, harbor hopes of changing the dominant culture, or at least of influencing some of its decisions. The question is, how to do that? How does one attract the attention of a culture when its media representatives are conditioned to respond only to the language of money? The answer seems seductively simple: learn the language.

Recently, I've read a rash of reports in which environmental and social activists undertake comprehensive economic analyses to document the "true" costs of various products and services, including:

- *the true costs of community growth*; these have been expressed as the development surcharges that would be needed to pay for schools, roads, sewage lines, and other inevitable results of growth
- *the true cost of wood*; estimates are that this would be at least 10 times the present price, when the costs of repairing environmental damage from logging and the lost value of ecological services provided by intact forests are factored in
- *the true economic value of all the work performed by "stay-at-home" parents*; this is calculated to approach \$1 million per year, when salaries for replacement cooks, cleaners, child care providers, chauffeurs, and other services are all added up

- *the true cost of species extinction*; this has been estimated at many hundreds of million dollars, when the value of lost species in terms of potential medicines, crops, and other direct uses are added to the value of ecological services provided by diverse, healthy ecosystems

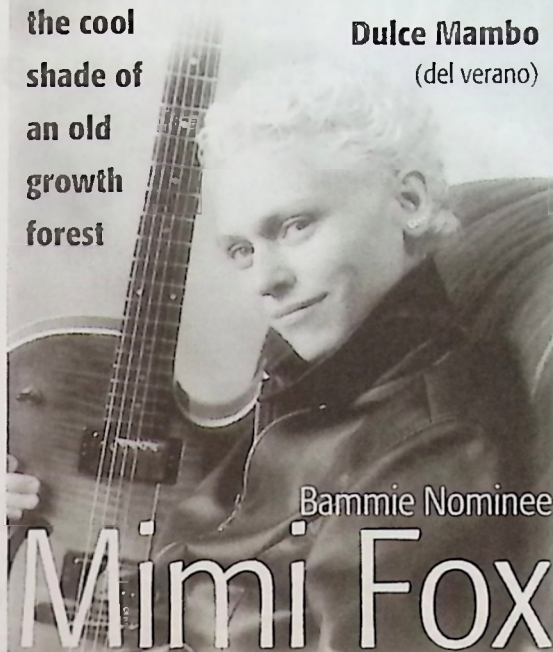
These economic calculations can be informative and worthwhile exercises. They are also potentially deadly traps. Expressing value in dollars and cents attracts attention to an issue, and it may cause people to examine unconscious assumptions about costs and benefits. But let's not kid ourselves: this seemingly most objective, most representative way of expressing value is in fact as subjective as any other way of describing what something is worth. For example, grassroots activists may feel they have decisively refuted a project by showing that it would cause \$10 million in environmental damage. To a corporation like Exxon or Maxxam or Mitsubishi, on the other hand, \$10 million may simply be a minor cost of doing business.

One consequence of relying on economic data to guide policy can be seen in the widespread acceptance of "mitigation" as an appropriate response to environmental destruction. In the mitigation model, a project that destroys a habitat, such as a wetland, is permitted on condition that the damage be canceled out, or mitigated, by the creation of an equivalent habitat elsewhere. In fact, such created habitats are almost never equivalent to what is lost—they rarely function ecologically, rarely support the former variety of species, and are rarely maintained once the project is completed. To be sure, mitigation projects impose a cost on developers—but it is a cost that most are quite willing to pay, and it is not a cost that in any way compensates for what was sacrificed.

Simply put—when we focus on costs, we are in effect naming our price. In today's world, there will always be a corporation willing to pay that price, and buy us out.

No, the true cost of ignoring our children is NOT the cost of childcare. The true cost of allowing uncontrolled development to destroy our communities is NOT the cost of additional sewage lines. The true cost of converting our ancient forests to tree farms is NOT the cost of landslide prevention. The true cost of species extinction is NOT the dollars that a drug company might have made from a new treatment for athlete's

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foot. The price we will truly pay is the irreplaceable loss of our quality of life, the devastation of the planet whose fate we share, and the destruction of the spiritual connections that should bind us to all other species in sympathy and mutual dependence.

Thirty years before Calvin Coolidge defined his vision of America, a far different sage, Oscar Wilde, declared: "A cynic is a person who knows the price of everything . . . and the value of nothing." In a cynical world, let us never surrender the precious idea that there are values beyond price, costs beyond calculation, and things that money can't buy.

IM

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

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JEFFERSON OUTLOOK

Russell Sadler

Humane Consideration

Those cliché slow motion scenes in the movies actually happen in real life. Sitting on my front porch on a Sunday night in June, I noticed a dog trotting across the school playground across the street—nose down following a scent. A big, bright red sports utility vehicle (SUV) made the turn onto the street. Although they were more than 100 feet apart, I had the ugly premonition that dog would run out in front of that truck. The whole world slowed down as they headed for their inevitable meeting in the street.

Still in slow motion, I'm leaping from my chair hollering "No!" as the sickening thump reaches my ear. The terrible screaming seems to come from miles away as I snatch up my portable phone and head for the street. The red SUV pulls up at the curb. The young man driving looks stricken. His girlfriend sobs uncontrollably. The pup does not look good.

I see bones and tendons through the blood on the right forepaw. The pelvis does not look like a pelvis should. On the optimistic side, the blood is oozing, not spurting. No major arteries injured. There are no obvious signs of internal injuries, no blood in the pup's mouth.

The pup's screaming has stopped. It's lying quietly now, head resting in my lap. My neighbors are in the street directing traffic around us. The dog just might survive this accident. There is no emergency service for pets, of course. I call the 911 people anyway. The dispatcher appreciates the problem.

"We have a vet on call," he suggests helpfully. "Do you want me to have him call you?" Do salmon swim upstream to spawn, lad? "Sure," I reply. He repeats my phone number from the screen in front of him.

There is nothing to do but wait for the

call from the vet. I don't want to jeopardize the pup's chances by moving it twice. We just sit there in the street covered in blood, looking into each other's eyes. No collar. No tags. "Took yourself for a walk, young lady?" It's a young female I finally realize after staring stupidly for several minutes at twin rows of nipples. Who's in shock? The pup or the wannabe rescuer?

THE WHOLE WORLD

SLOWED DOWN

AS THEY HEADED FOR

THEIR INEVITABLE MEETING

IN THE STREET.

In less than eight minutes, the phone rings. Dr. Jeff Rosenthal with the Best Friends Animal Hospital in nearby Talent calmly asks the right questions. The answers bring him to the same conclusion. The pup might survive.

"Can you bring the dog in?" he asks. The young man driving the

SUV is not a good candidate. He is still shaken. His girlfriend is still crying and does not want to get out of the car. My neighbor Mike is standing there. "Would you drive my car while I hold the dog?" I ask. Mike is one of those good neighbors. He brings a blanket to wrap the dog in and backs my car out of the driveway, into the street right next to me and opens the door. Other neighbors help boost man and dog into the car.

At the hospital, Dr. Rosenthal starts an IV. The pup's in shock. Morphine. Cortisone. An antibiotic. The dog's gums are still grey. Serious shock. A second IV in the hind leg. A bit more morphine. More cortisone. More antibiotic. Her color returns. X-rays. Darkened room. Lead aprons. Lead mitts. Two images—fore and aft. Pet the pup while the films run through the processor. Rosenthal clips the negatives onto the lightbox. The pelvis is injured, the left hip socket is fractured, he announces with quiet competence. The bloody forepaw may have nerve damage. It may need a skin graft. Nothing is broken. No internal injuries. We

marvel. It does not seem possible. There is a God.

"What kind of a terrier is it?" I ask. "Heinz 57," says Doc Rosenthal with a grin. "Indeterminate parentage." The levity allows us to bed the drugged dog down for the night. It is time to go home, report to the neighbors and wash off the blood.

The morning-after report from the vet was encouraging. The pup will make it. Dr. Rosenthal will do some surgery. She will eventually walk normally. She seems to be a stray. She will go to the pound unless an owner steps up or someone claims her.

The surgery was later that week. The prognosis was good. No owner has showed up despite all the publicity. The pup needs a name. I want to call her Heinz 57. That's no name for a female, say others—firmly. Other nominations are Skid, Tread, Tracker and She Who Dances With Goodyears.

I ask Dr. Rosenthal about the cost of his care. He says the animal hospital expects to do a certain amount of on-call emergency work *pro bono*. I silently determine to raise some money to pay the material costs. A lot of saline, cortisone, morphine and antibiotics have been pumped into this pup. She has been swathed in yards of bandages.

Some cynics will surely write a Letter to the Editor decrying all this mawkish sentimentality over a dog when there is so much human misery in the world. They would not be wrong. Yet the way we treat pets is often an insight into the way we treat humans.

The humane, charitable attitude of Dr. Rosenthal and his colleagues contrasts with a recent news story from Salem. The legislative leadership is planning to cut 19,000 people off the Oregon Health Plan. In seems these people cost "taxpayers" too much money. The Noble 90 are no longer their brothers' keepers. In Southern Oregon, some people treat their dogs with more humane consideration than that. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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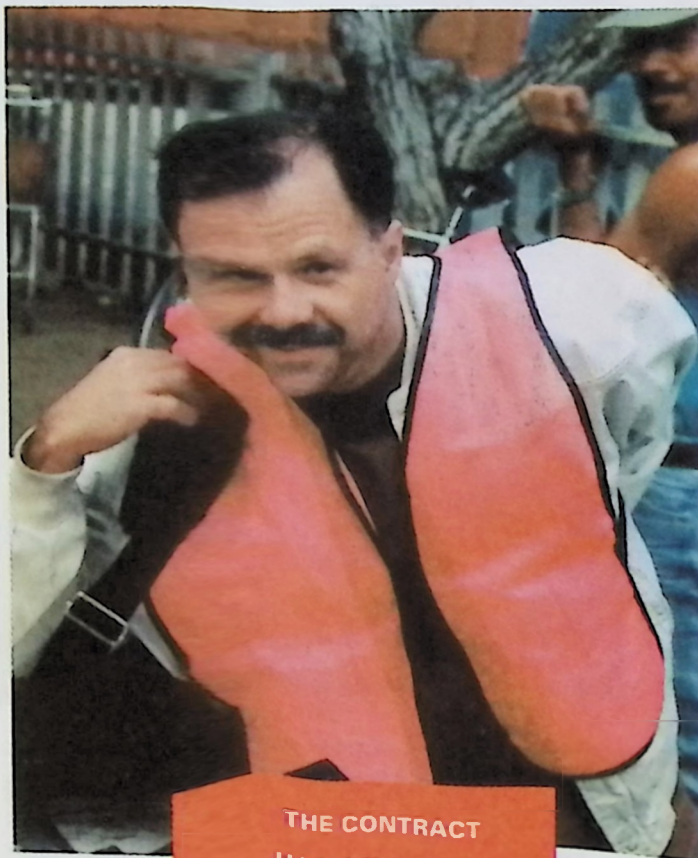
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Clean Streets, Clean Start

A unique contract between the city of Grants Pass and the Gospel Rescue Mission addresses many troubles at once

It's amazing what you can find in the trash. Given that the United States generates more waste than any other nation in history, it's no surprise that we can look into our own refuse and see nearly every aspect of our society reflected there. However, it's quite unusual what people in Grants Pass have made of what they've seen. First the Gospel Rescue Mission looked into cluttered streets and alleys and saw an opportunity for rehabilitation and service. Then city officials looked into the downtown trash cans and saw a developing mystery. What has resulted is a unique contract between the city and the Mission which benefits the homeless, city government, downtown merchants and anyone who visits the downtown area. It's a contract which has generated interest as a model for other cities facing parallel issues of litter, homelessness and tight city budgets.

The Grants Pass Gospel Rescue Mission, a residential rescue mission founded in 1983 by Walt Fikso, dares to get into the gritty rehabilitation of lives fallen to the streets. As well as feeding and housing the desperate as best as they can, the Mission's leaders seek to reclaim lives through work rehabilitation programs which teach discipline, responsibility and accountability. They also provide drug and alcohol detoxification services, free or cheap clothing and appliances and other necessities, and of course spiritual guidance for those who desire it. Chris Stenger, Com-



THE CONTRACT
HAS GENERATED
INTEREST AS A MODEL
FOR OTHER CITIES
FACING ISSUES OF
LITTER, HOMELESSNESS
AND TIGHT CITY
BUDGETS.

munity Relations Director of the Mission, says that in taking care of the hurting and troubled in these ways, "We're doing what the church is really supposed to be doing. But the churches aren't set up to do it." He knows from hard experience: his own life was once turned around by the Mission's services. He later returned as a volunteer, and found his role growing into a professional one. His recent first attempt at grant writing successfully netted \$50,000 for a new truck that supports the Mission's salvage and recycling programs.

These programs include recycling efforts involving store-brand cans from WalMart, Albertson's and Fred

Meyer; a bicycle repair ministry; and the MARS program (Mission Auto Recycling and Salvage). A street-sweeping program was started in 1992 as a volunteer effort, both as a community service and as a way to teach work habits to the rootless. Each of the programs has helped reclaim both lives and goods; in the case of the street-sweeping program, however, it was also creating a problem for the city. Charlie Mitchell, Economic Development Specialist for the city of Grants Pass, says the city began to notice that downtown trash receptacles were mysteriously overflowing. Not sure why, at first, the city looked more deeply into the overflowing trash to see what it was and how it was getting there. The volunteer street-sweepers from the Mission turned out to be responsible. "We needed to look at a way to not say, stop

ARTICLE & PHOTOS BY
Eric Alan

doing what you're doing," says Mitchell. "But [we said] let's see if we can get that stuff going somewhere else." A brainstorming session produced the idea of a paid contract, which would begin on April 1, 1998. The city would pay the Mission \$2,850 annually to have their street-sweepers daily take care of the main downtown corridor: roughly E Street to J Street, from 6th Street to 7th. The money from the city would pay for safety uniforms for the crew, equipment and supplies. It would keep the street-sweeping program alive, which had been in danger of ending because of a lack of money. The contract was implemented on a trial basis, on schedule. It has been so successful that it has recently been renewed, and will continue on into the future. It allows the city government to accomplish two things, according to Mitchell. "One is to set up a binding agreement that allows them money which is not a donation, because we couldn't do that. The other is, it allows us to have direct control over where they put the debris they collect." The contract requires that the trash be hauled off as well as collected, thus leaving the downtown receptacles free for their intended purpose.

So it is that every morning promptly at 8 a.m., when morning Bible study is over at the Mission, a crew dons bright orange vests and gathers brooms, dustpans and leaf blowers, and hits the streets for an hour or two. The Mission residents on the crew often resist at first, Chris Stenger says. "The lives we're reconstructing a lot of times are people that haven't done anything for a long time. They've been on the streets for whatever reason... A lot of times they have the idea that [street-sweeping] is going to be humiliating. Well, wait a minute. Weren't you the guy I saw walking out of the park, all dirty and grubby? Which is humiliating?" He adds that their attitude usually changes after they discover the continual positive response to their work from downtown merchants and citizens. They also get used to the discipline and responsibility, and the cleaner way of living that the Mission demands.

The end result, says Charlie Mitchell, is one of the few times in his city job that he can actually make everyone involved happy. "We're able to help the underprivileged—to give these folks a meaningful job. It's a real low cost to the government that way too, because we could not get the kind of service we get from the private sector for anywhere close to the dollars these guys are charging. They [the Mission leaders] are happy because they have a good stable contract that can funnel money into their organization. [The city] is happy because we're saving the taxpayers money. And the community's happy because the downtown's clean."

The extremely low cost of the work program brings forth a sensitive question, though. It's a question advanced with other programs in other locations which seem, on the surface, to help the homeless—but which some say actually take advantage of them. That is, if the Mission crew is doing steady, contracted work as a job, shouldn't they be paid at least a minimum wage for doing so?

Is it taking advantage of their desperate situation to have the contract written without inclusion of wages? "I understand where that perspective is coming from," says Mitchell. "And part of my job as economic development specialist for the city is to try to create a higher standard of living for its residents." But he says that argument has never been presented to him before. After all, the street-sweeping program was an existing volunteer effort—part of the labor expected of Mission residents in exchange for room, board and other services. Wage was not and is not a factor, and indeed, without the city money, the program would likely have ceased. Also, the contract does not steal work from other laborers, since no other contractor was interested in the job, and the tight city economics in Grants Pass would preclude such an expensive contract anyway.

The Mission is sensitive to its relations with community and

other contractors as well. "We have to be careful as a nonprofit," Chris Stenger says. "We can't undermine another business that would want to do it, just because of our nonprofit status." This comes up in a discussion of how the program might expand into other areas: minor maintenance, graffiti over-painting, and the like. Mitchell and Stenger independently mention the possibilities of expansion in this area; in part from the city's perspective because no contractors are willing to do quick minor repairs like fixing a downtown city bench. "They don't want to mess around with this little stuff," Mitchell notes. "They can't get around to it for maybe two months."

Thus the rare partnership between the city and the Mission may see further growth. The city has already shown willingness to nurture this kind of arrangement: they

also contract with SPARC Enterprises, an organization which hires developmentally disabled adults, to collect city litter.

The Mission could use all the partnership it can get, as its current home in an old beauty parlor is cramped, run down and inadequate. The Mission is ambitiously struggling to raise three million dollars to construct a new and expanded facility. (An auction will be held on August 7 as part of this effort.) Three million dollars may seem an enormous sum, but consider the context: the Mission is the only homeless shelter in all of Josephine County, and the only detoxification center as well. They do not charge for any of their services; and needs for those services are far beyond current capacity, and swelling. The Mission is facing an enormous task, one reclaimed life at a time. Remarkably, cleaner streets are one result of that. It's beauty reflected in the trash, indeed. ■



PREVIOUS PAGE: A Mission resident straps on a leaf blower in preparation for the day's street cleaning.

ABOVE: The Mission's antiquated building—a cramped former beauty parlor.

For further information on the Grants Pass street-sweeping program, contact city representative Charlie Mitchell at (541)474-6360 or Chris Stenger at the Gospel Rescue Mission, (541)476-0082. Also contact the Mission for information on their programs, services and fundraising needs.

What's Cooking in Bakeoven?

The folklore history of some of Oregon's strangest town names

In the course of my Oregon travels, I often ask people how their towns were named. The answers, when something other than "I just moved here from California," are usually a mixture of history and folklore. In the past decade, I've encountered a few barrels of these unauthorized narratives, both in my reading and in my travels. And I've certainly come to appreciate the richness of this popular material. I call it *folklore history*.

The word "folklore" has baggage. It suggests Babe the Blue Ox, beaver-cats and jackalopes, and cement-filled cars. Yet folklore is not just tall tales, fantastic animals, and stories about The Man with the Hook. It is the orally transmitted learning of the people. And sometimes the folk history of events is more plausible than the canonical versions.

In early June of this year I drove to Spray to talk at the Wheeler County Centennial Celebration. As I prepared to enter the building, I had to pass through a gauntlet of six or seven old-timers who were sitting on the steps outside the Spray Museum. One of the men asked in a loud voice, "Hey, Ned, you gonna lissen to the history guy?"

"Naw," said Ned. "He can't tell me nothing. I been livin' the history a' this place for 75 years."

And that was just the prologue. Once inside, I shuffled my research notes about the colorful stories behind place-names in Wheeler County, including the hamlet of Richmond. But the first speaker was "Doc" Donnelly, whose grandfather had *made* history a century



GASBURG, NAMED FOR A NON-STOP WINDBAG CALLED "GASSY KATE" BY THE LOCALS, EVENTUALLY BECAME THE JACKSON COUNTY VILLAGE OF PHOENIX.

ago, not only by championing the establishment of Wheeler County, but also by personally naming the town of Richmond after the birthplace of Jefferson Davis, despite his own Union sympathies. "Most everybody else in this town is a Southerner," the elder Donnelly had said. "Why fight it?" As Doc talked on, I began to scratch out portions of my notes.

I'd experienced something similar in Burns a month before. Speaking to a high school class, I told the story of the Lost Wagon Train, a saga that began in 1845 with wagons following guide Stephen Meek on a "shortcut"

from Fort Boise through East Oregon deserts. The pioneers, traveling in circles in the heat of summer, gave the children blue-painted buckets and sent them to search for water. They returned with only some glittering yellow rocks, which stayed in the blue buckets until the train was rescued. At Prineville, the kids took the malleable nuggets from the buckets and pounded them into fishing sinkers.

"And that story," I said with authority, "explains the naming of Bluebucket Creek in Grant and Harney Counties, where the gold nuggets were found." But as I finished, one young man raised his hand and spoke politely.

"Well," he offered. "the truth is, the actual Blue Bucket is on my family's ranch down near Wagontire. We even got a creek flows through the place in the wet months. It's called Lost Creek. Named after the Lost Wagon Train." A number of students said nothing but nodded appreciatively to signal the triumph of family history over library research. Then the boy added, "We can't keep people outta there. Every

ARTICLE BY
Tom Nash

week there's somebody else in there digging up the creek bed. One guy even brought in a back-loader."

Safely away from Burns, I explained with confidence to an audience in Baker City that Halfway was a descriptive term, suggesting the town's central location between the mining-era outposts of Cornucopia and Pine. No again. After the talk, a woman approached and said, "Well, some folks might agree with you, but here's the real story. There was a town meeting, with lots of sentiment toward the name Bellevue, but not enough for a majority vote. It was getting late, so one of the town fathers said, 'Let's go home. We're gettin' nowhere.' Lots of folks began to leave, but another man stood up and said, 'Don't give up just yet. We're close to a decision. Why, I'll bet we're halfway there.' Sure enough, somebody proposed the name Halfway, and it stuck."

And so it is. In my study of Oregon place-names, I've continually encountered folklore history that contends with (and sometimes augments) the remarkable onomastic research of Lewis McArthur, William Gladstone Steel, and Randall V. Mills. Taken together, the information is fascinating. Whether Webfooters or Bunchgrassers, Oregonians care about place-names, their origins, and the stories behind the names. They tend to identify with the land, and place-names are a chronicle of people's relationships with the land. They want to know if Boring is really dull, if Mist is always wet, and if Nice deserves its reputation. Frankly, I don't know. But I intend to keep plodding along in Old Blue, my '71 Toyota, and will probably find out.

In studying place-names and the stories behind them, I see the tendency for emigrants to rename their destinations to suit their values and to celebrate their roots. Thus, people carry the past with them when they offer names such as Swisshome, Orient, Independence (Missouri), Basque Station, Norway, Ashland (Ohio), and Albany (New York). Often they voice their values when they propose such titles as Union Creek, Democrat Gulch, Dixie Creek, and the State of Jefferson. German, Irish, and Scots emigrants did not always change the names on the land, of course. Often the original Native American names prevailed, leaving titles such as Tillamook County's Neskowin ("plentiful fish") or Northeast Oregon's Wallowa ("fish traps"). But the Indians had their own naming traditions, largely descriptive, that did not suit the settlers' needs to claim the land linguistically before claiming it with the plow.

I am perhaps most interested in locations where the early pioneer place-names changed, suggesting an existing word-picture that no longer suited the values of the populace. Consider, for instance, that before 1845 Portland was called Stumptown, a reflection of the pioneers' extensive logging. When the descriptive term began to grate on transplanted Easterners, a simple coin flip determined which of two elite choices would prevail. Had Maine native Francis Pettygrove called "heads" instead of "tails" on that rainy afternoon, Oregon's largest city would today be called Boston.

A year later and further down the Valley, New Yorker Eugene

Skinner settled in a hollow initially called Skinner's Mudhole by rain-soaked travelers. Presumably it was Skinner's wife Mary who proposed the starched-and-laundered name of Eugene City. Sadly, as I've discovered on most of my trips to Eugene, the earliest title remains altogether too descriptive. Across the Willamette River is Eugene's industrial step-sister, Springfield. According to pioneer legend, this community lying at the foot of the McKenzie Pass was an important stopping point for wagons. Unfortunately, the town was chronically short of tallow or grease, an important lubricant. Thus, early travelers disdainfully called the place Scantigrease. The name Springfield, while not particularly elegant, at least conveys the notion that nothing is notably lacking in this place.

Some name changes suggest that colorful frontier appellations were ill-fated in the face of increasing signs of civilization. For instance, a thriving young town in the Willamette Valley bore the name

of its most prominent landmark, the Buckhead Tavern. But when fights and brawls in the streets of Buckhead got out of hand, the citizenry met to choose a more civil name for the community. The folks voted to call the town Sweet Home, and according to all reports, there has not been so much as a marital disagreement in town since that very day. Farther south, Gasburg, named for a non-stop windbag called "Gassy Kate" by the locals, eventually became the Jackson County village of Phoenix.

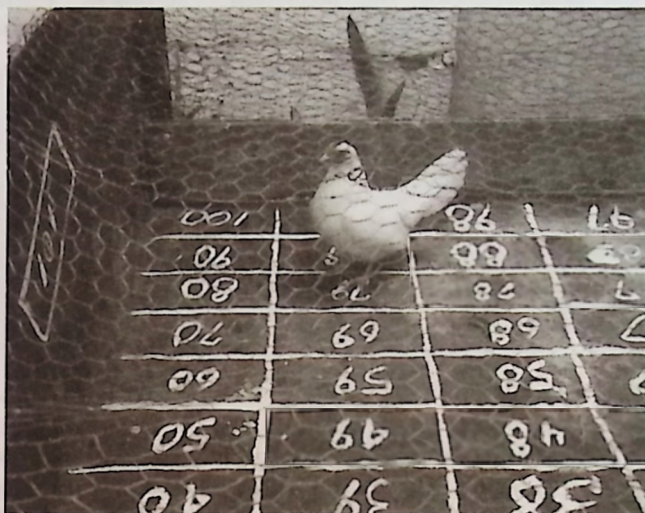
In similar fashion, the historic Oregon town of Hood River was once known by locals as Dog River (after the unfortunate fare of travelers passing Starvation Creek). The name remained until Mildred Coe, the postmistress, began to refuse mail to that address, suggesting the more presti-

gious name as a substitute. In South Central Oregon, according to *A Lively History of Harney County*, the town of Drewsey was for some years called Gouge Eye, a tribute to the unorthodox fighting style of Drewsey cowboys, who had bested the buckaroos from Burns in a Saturday night dispute over the theft of county records.

Kerby, the county seat of Josephine County, was called Napoleon for a brief period in the 1850s before popular sentiment doomed the French connection. And before bridges scanned the stream at Rogue River, travelers crossed at a ford called Tailholt, presumably because the riders grabbed their horses' tails and swam across. In Northeast Oregon, the Irish residents of Donnybrook—the name itself suggests John Wayne's fisticuffs in *The Quiet Man*—quietly changed the town name to Kilts, retaining the Celtic flavor but not the implicit invitation to fight.

Colorful names, of course, can derive from all manner of changes. For example, consider the linguistic switcheroo behind Clackamas County's Enola Hill ("alone" spelled backwards) or the former Curry County hamlet of Ragic. Similarly, in Morrow County at the turn of the century, a growing farm center boasted a newspaper, *The Oregon Irrigator*, with issues devoted to water use. Soon after, when wags at the local barber shop began twisting the title into *Irrigon Oregator*, editor

CONTINUED ON PAGE 33



PREVIOUS PAGE: Part of a mural memorializing the former mill town of Kinzua.

ABOVE: Chicken Bingo in the town of Spray; a game in which bettors guess in which squares the bird will leave a deposit.

Michael Feldman's

What'd'Ya Know?

All the News that Isn't

Al Gore makes his candidacy known — and in the Argentine Pampas, a butterfly flaps its wings.

The House approves posting the 10 commandments in schools despite the rather obvious Charlton Heston tie-in. I think he gets a ten-cent royalty on every commandment.

Could be counter-productive; you know the Second Commandment: Thou Shalt Bear Arms. But, from a liability standpoint, at least the schools can say they were warned. The Ten Exclusion of Coverage Riders.

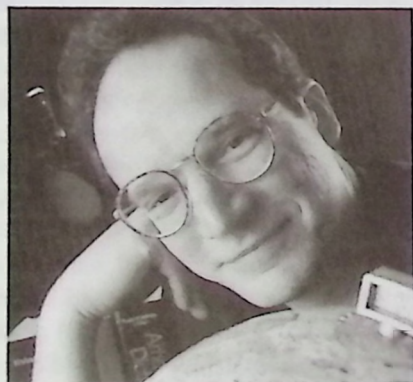
Speaking of primates, primatologists confirm that chimps have culture; public radio adds them to their pledge reminder mailing.

Newt Gingrich has been named a Hoover fellow — he gets his first vacuum on Thursday.

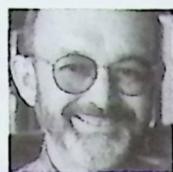
Scientists determine that Einstein's brain was 15% wider, now turn their attention to Monroe's hips. Because wider is better.

In an ironic end to their mission, the 200 Russian troops in Kosovo are crushed by the falling MIR space station. You know, for 200 guys who haven't been paid in three years they moved in pretty fast. Must have told them their paychecks were waiting. Russians rush in where angels fear to tread.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Lyme Disease

It's important to talk about ticks and Lyme disease.

On the west coast the tick *Ixodes pacificus* carries the spirochete, *Borellia burgdorferi*, that causes Lyme disease. Spirochetes are a nasty group of microscopic organisms that also causes syphilis. A different species of *Ixodes* hosts the spirochete in the east.

Tick life cycles have three main stages that require a blood meal between hosts. The tick's eggs germinate. The resulting larvae wait in low weeds for their first blood meal. Frequently it is from a spirochete-infected white-footed deer mouse in the east or a lizard or jackrabbit in the west. After a blood meal the larvae drop off and overwinter, changing to a nymph that waits for larger prey, deer or . . . humans. Sometimes people don't realize the tiny comma-sized nymphs bit them. After this blood meal the nymphs drop off and mature into adults. They need another blood meal before mating and laying more eggs.

Remove a tick by grabbing its head with tweezers and gradually and gently pull it straight out. When removing ticks, be careful not to squeeze the tick's abdomen and thus force tick juice into your own or someone else's blood stream. Smearing ticks with Vaseline, daubing them with alcohol, or applying heat won't always work. You may end up with a dead tick still imbedded in the skin. The sooner you remove the tick, the less likely infection will occur. Pull them out yourself; run to the emergency room if problems follow. Be sure to save the tick's carcass for positive identification.

Lyme disease in humans goes through three stages. In 50% of the cases a distinctive enlarging rash with a central clearing may form. Flu-like symptoms may develop:

fever, chills, nausea, fatigue, headache, dizziness, stiff neck. If diarrhea develops, you are probably suffering from someone's bad cooking and not Lyme disease, although coincidental infection is possible. In the second stage spirochetes invade many

body parts including the nervous system, causing neurological upsets, like facial paralysis, numbness, or Alzheimer-like symptoms, or may cause abnormal heart beat. The last stages include arthritis that may start with swollen painful joints. The disease can be treated with antibiotics—the

sooner the better. If a tick bites you, and you develop any of these symptoms, head for the family physician and take your tick with you. Unfortunately, inconclusive blood tests give false positive and negative results.

Lyme disease is no reason to become a recluse. Do take precautions, however. Wear light colored clothing, use repellents, especially in the spring and early summer, and take time out for to look for ticks. In the right company tick checks can be entertaining. Examine children with particular care. Many local cases seem to involve small children and young adults. Not even livestock and the family pet are immune. ■

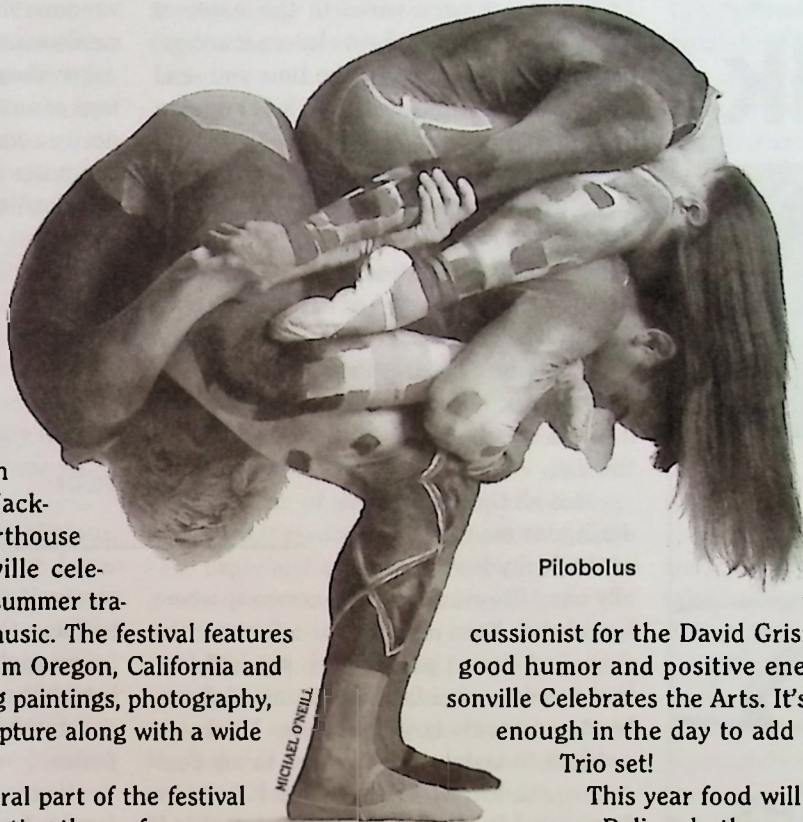
Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Jacksonville Celebrates the Arts '99

Jacksonville Celebrates the Arts from noon - 6pm on Friday, August 27th and from 10am-5pm on Saturday and Sunday August 28th and 29th, on the grounds of the historic Jacksonville Museum on the Old Courthouse Lawn in Jacksonville. Jacksonville celebrates this ninth annual festive summer tradition with fine arts, food and music. The festival features over fifty participating artists from Oregon, California and Washington exhibiting and selling paintings, photography, jewelry, pottery, textiles and sculpture along with a wide variety of hand-crafted items.

Live music is always an integral part of the festival with Jefferson Public Radio facilitating the performance.

As always it is a diverse line-up with Irene Farrera and her tropical band opening the festivities on Friday from 3:30-5:30pm. Saturday will feature a dance performance with Pilobolus, a major American dance company of international influence, renowned for its unusual mix of physicality and invention; they're also performing that same weekend at the Britt Festivals in Jacksonville. On Saturday afternoon the festival welcomes The Bobs, a Grammy-nominated a cappella group known for their incredible live show that is part theater, part comedy, and part performance art, including witty, tuneful, original material and outrageous covers of classic songs. On Sunday morning Dayton Edmunds will present Native American storytelling from 10:30-11:30am,




Pilobolus

and then Hanuman Trio will perform their blend of original, acoustic folk-funk magic from 12-2pm. The weekend will close on Sunday afternoon with a special appearance by the Joe Craven Trio from 2:30-4:30pm. Joe Craven is the stunningly diverse and multi-talented percussionist for the David Grisman Quintet. He will bring his good humor and positive energy with his own trio to Jacksonville Celebrates the Arts. It's likely that Joe will arrive early enough in the day to add his expertise to the Hanuman Trio set!

This year food will be available from the Mediterranean Deli and others.



Of course Jacksonville Celebrates the Arts would not be complete without the silent auction to benefit Jefferson Public Radio. Always a highlight of the festival, the silent auction offers over 150 items donated from the artists and artisans participating in the festival, plus area regional retail establishments, restaurants and recreational services. All proceeds benefit Jefferson Public Radio, and admission to the festival and all music performances is free!

Jacksonville Celebrates the Arts is the only event of its kind in the Rogue Valley, and is presented by Jacksonville Events Limited, a non-profit group of volunteers, whose sole aim is to provide a showcase of arts, crafts and music for the enjoyment and education of the entire family. 

BY
Maria Kelly

rrroarsqueal
clickclack
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car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

**Saturdays at 11am on the
Rhythm & News Service**

**Sundays at 3pm on the
Classics & News Service**



FROM NATIONAL PUBLIC RADIO



ONLINE

Joe Loutzenhiser

Waiting for AFN

As I write this column, my home has not yet been wired to the Ashland Fiber Network for its Internet access. I doubt that it will be by the time you read this either. It sure seems like it is taking a long time, but then being anxious doesn't make the time go by any faster. It is still unclear when the AFN residential Internet connections will start being installed. If the node deployment list posted on City Hall is accurate it'll be a long time before I'm hooked up. My neighborhood is second to last on the list.

It is all the more bewildering for me for I am one of the lucky few who actually use AFN every day. The company where I work has been on AFN for a few months now. And I must profess, it is not just fast, it is jaw-dropping fast. Sometimes I download immensely large files from the Internet just to watch them stream to my computer with spine-tingling speed. It has also been reliable, especially considering that it has been in the early stages of deployment. This bodes well for Ashland citizens, as it will only get faster and more stable.

But what to do while we wait for our homes to be wired?

■ **Evaluate and perhaps upgrade to Windows 98 Special Edition.** The new version of Windows 98 SE has a feature, "Connection Sharing," that is particularly useful when used in conjunction with AFN. It allows you "...to share one Internet connection with multiple computers..." Essentially one computer is wired to AFN and all the others go through it out to the Internet, saving you the cost of a connection for each computer. Of course, this is only beneficial if you have more than one computer in your home or business. Otherwise, you may just want to leave well enough alone. Still, the SE upgrade contains other nifty improvements, but none so compelling as Con-

nection Sharing (www.microsoft.com/windows98/guide/Win98/Features/InternetConnect.asp).

■ **Shop for a computer.** To take advantage of an AFN Internet connection you will need a computer. Even if you already have a computer the advent of AFN is a good rationalization to get a new one.

If your needs are simple, consider the iMac (www.imac.com/imac). Sleek and trendy, the iMac looks good on your desk and doesn't take up a lot of space. The iMac is easy to learn and use, but the strangely designed keyboard and mouse can hinder prolonged

usage. If you're serious about your Macintoshes, then a G3 is what you want (www.apple.com/powermac). The ultimate intellectual's status symbol, the G3 is an outstanding machine, both in design and power.

If you are not fond of paying a premium for the Apple nameplate you could look into a Windows machine designed for home networks. More practical and utilitarian than an iMac, these machines can no longer be considered "low-end" and will suffice for all but the most demanding games or applications. Compaq (www.compaq.com/athome), Dell (www.dell.com/forhome), Gateway (www.gateway.com/prod/hm_dtp_Category.shtm), and Micron (www.micronpc.com/home/store/desktops) all have configurations that are inexpensive and pre-configured for Internet usage. All of the above companies have good service and reliability, so it's really just a matter of preference and price. And don't forget to include a network card in the configuration—you'll need it to connect to AFN.

Of course, you could go all out and buy a monster machine, but it'll be more than what is really necessary for use with AFN.

■ **Check out online multi-player games.**

If you enjoy online gaming, or just are wondering what it's all about, you will find AFN a delight. Freed from speed constraints you'll be the envy of your pokey, modem-bound, co-players. New games, such as EverQuest (www.everquest.com) and Quake III Arena (www.quake3arena.com), promise to make on-line gaming almost mainstream entertainment. I am looking forward to the quirky, cartoonish Worms Armageddon (worms.team17.com) to be released in July. Watch for me on the game servers as user Chorazin of Team Nematodes.

■ **Fret over why Internet connections are still so slow.** Every year computers get bigger, better, and faster. How come networking technology hasn't kept up? It seems like years now that we've been stuck with 56K modems (which really don't go 56K) and dial-up service. Alternatives are absurdly expensive and mostly not available in this region anyway. The supposed competition that exists hasn't propelled advances in technology and service because there really isn't much competition. I still can't choose my phone company. Some days I just wish Ma Bell would come back and take care of us.

■ **Ponder Falcon Cable's expeditious entry into networking.** I've never been much of a fan of Falcon Cable, but you have to give them credit for wholeheartedly jumping on the networking bandwagon. They have already implemented a pilot program for home Internet connections, overtaking the City of Ashland's AFN residential implementation. The quality of the connections has yet to be proven, but I would expect only the best from a company with Falcon's financial resources. The question I have is why didn't this happen sooner? Clearly, you have to congratulate the City of Ashland for creating the competition that has spurred the growth of high-speed networking in the Rogue Valley. Without the specter of AFN impinging on Falcon's market share I doubt fiber optic service would be anything but a distant promise. Obviously, competition works when there is truly competition. Now if the City of Ashland provided phone service too... [E]

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

FEEDBACK

Letters to the Editor

The interview with Serbian native Dragomir Vukovic in the June Jefferson Monthly ("The War Hits Home") brought debate, as expected. The beauty of his compassionate perspectives had meaning for many; his view of the facts underlying those perspectives brought objections.

.....

Your article "The War Hits Home" was very touching, meaningful and almost excellent. I say almost, because I believe a few more questions to Mr. Vukovic would have opened a bigger picture of the Serbian belief and understanding of the present nightmare in Kosovo and Serbia. As an American, Mr. Vukovic must be acquainted with our freedom of the press. There are sometimes lies, misinformation, etc. in the media but when discovered, they can be caught by citizens without fear of government persecution. Most of our media are in competition with each other and not the mouthpieces of our government, except by misinformation.

In Serbia the media are under total control of the government and people hear and see what President Milosevic wants them to see and hear. This being the case, does Mr. Vukovic believe all American news stories of the brutal migration of Albanians are lies? Is it a trumped-up scene from an old Cecil B. DeMille period movie?

The ethnic cleansing is obvious to anyone reporting on the condition and experiences of those thousands of refugees. The Serbians seem to believe anything their leaders tell them.

I know the whole situation is now a terrible mess. But NATO's bombs did not start Kosovo's mass migration. It was that country's desire for independence or autonomy, and the actions of the KLA. Serbia was afraid of losing control and eventually being outnumbered by the Albanians. A small excuse for all the murders, rapes and mass displacement. I feel these are questions Mr. Vukovic should have been asked.

- Sam Berland, Grants Pass, OR

.....

During the 13th and 14th centuries, in the face of a crumbling Byzantine empire, the

Serbian kingdom rapidly expanded during a 50-year period. Their kingdom was overthrown by the Turks amidst internal squabbles for power and much disunity. The Serbian people have embellished stories about this "glorious" period to create a "national mythology" backed by their Serbian Orthodox church, and promulgated by their literature, art and folk traditions. This myth has resulted in a sense of superiority to their neighbors, and a mission to become the dominant power in the Balkans. It has been used as a battle cry for expansionism by their ultra-nationalist leaders, resulting in devastation to the Croatian, Bosnian and Albanian Kosovan people.

This futile drive for a "greater Serbia" has led the Serbian people down a path of racism and hatred that will very possibly result in their self-destruction. Like any myth that is ingrained, debunking it requires a great deal of education and painful self-examination. This, however, is what it will take to bring the Serbs back to the mainstream of civilization and to a future cohabiting the Balkans with their neighbors.

- Joan Becich, Ashland, OR

(EDITOR RESPONSE: *The great need for education in the search for a lasting peace in Yugoslavia is one strong reason why I chose to run Mr. Vukovic's piece without editing out those views which were clearly out of line with verifiable facts about Serbian atrocities. It is not the facts upon which we base our beliefs, but our perceptions of those facts; and when even a highly conscious, compassionate person with access to diverse news sources—as Mr. Vukovic is—honestly does not believe in the truth of those atrocities, it shows just how deep of an educational effort must be undertaken before a true peace can be built. That effort must be undertaken on all sides, and listening to opposing perspectives—no matter how much one may disagree with them—is a key part of that. Mr. Vukovic eloquently spoke to that himself. The original article, along with these perspectives, aims to contribute in some small way to the educational effort.*) [E]

On with the SHOW

Featuring the very best of
Musical Theatre
from Broadway to the
London West End.

With your host Herman Edel

Saturdays 5:30-7:00 pm on JPR's
CLASSICS & NEWS SERVICE



confessin' the blues

Featuring
the Rich
Recorded
Legacy
of
American
Blues

Join host
Peter Gaulke

**Sundays at 3pm on
JPR's Rhythm & News Service**



ON THE SCENE

Scott Simon

How Summer Camps Have Changed In Recent Years

I got my start in journalism at *The Totem Pole*, a twice-weekly mimeographed sheet we called a newspaper at Camp Indianola in the wilds of Madison, Wisconsin.

The first piece of investigative journalism I ever undertook was a front-page expose—come to think of it, of course, there only was a front page—on the number of bugs crawling over the shower house and bathrooms. A number of campers sent copies home to their parents, and the camp director began to get phone calls. He sought me out one morning at breakfast, and flung a copy of the paper over my corn flakes. “Of course there are bugs,” he thundered. “We’re in the woods. That’s where bugs live. When you relieve yourself in the woods”—and that’s not exactly how the camp director put it—“bugs lap it up. If you don’t want any bugs, don’t go to the bathroom. Hold it for eight weeks. I don’t care.” Then he wadded up the newspaper and stalked off, shouting, “City kids. They think bugs are pets.”

I gather from reading *The Wall Street Journal* this week that these days a kid at summer camp would hire a contractor to redo the camp bathrooms and retain legal counsel to protect the camp newspaper from censorship. Friday’s *Journal* detailed how summer camps are now installing heated pools because many youngsters are squeamish about swimming in gunky, green lakes. As one camp director said, “To a lot of kids, a lake is a mucky-bottomed thing with fish in it.” Camps are hiring gourmet chefs because kids now frown on eating hot dogs, hamburgers and baked beans. What’s a summer, apparently, without rare tuna tapas?

Most alarming are the summer camps

that amount to vocational workshops. One, Millennium Entrepreneurs in San Diego, counsels campers on how to shake hands with clients, present sales pitches and plan ad campaigns. I wonder if instead of T-shirts and shorts, the campers are issued business cards and cell phones.

“

THERE SEEMS TO BE
A SINGLE IMPORTANT WORD
ABSENT FROM THE
ABSTRACTS THAT PROMOTES
THESE CAMPS: PLAY.

There seems to be a single important word absent from the abstracts that promotes these camps: play. Activities are organized and professionalized, presumably to reassure parents and prepare youngsters for a more competitive world. What seems to be missing from the schedules are fat

blocks of time to do, more or less, nothing. Maybe you have to be an adult to appreciate the preciousness of play. Doing something not because it’s good for you, or prepares you for something, but because it’s fun. Getting up early and playing baseball, basketball, or nothing at all, with friends until it’s too dark to go on, and staying up late to tell jokes and ghost stories. It’s depressing to think that today’s campers may be staying up late just to program their Palm Pilots.

Scott Simon hosts *Weekend Edition* Saturday, which can be heard from 6-8am each Saturday on the Classics & News Service of Jefferson Public Radio, and from 6-10am on the Rhythm & News Service of Jefferson Public Radio.

TUNED IN *From p. 3*

make it a functional, contributing part of both its community and of Jefferson Public Radio. It's also an important opportunity to help a community realize core objectives which are consistent with our own.

JPR participates in the life of the more than three hundred towns we serve in different ways which are often self-selecting based upon local needs, our resources and the sometimes happy accidents of circumstance. Beyond our basic job of providing public radio programming for communities, this participation can take the form of helping to promote local events, bringing information to the fore to help solve local problems, or presenting artistic or cultural performances. In Redding we have the opportunity to serve in a real bricks-and-mortar fashion and help the community accomplish a heartfelt dream—one which fits within our own scope of interests and capability. It also should be noted our ability to carry this project forward has fundamentally relied upon the solid commitment for this project from Southern Oregon University, its president Stephen Reno and vice-president for finance, Ron Bolstad, who strongly endorsed our bonding request, and from the Oregon State Board of Higher Education which supported this effort.

Truly, this is a happy circumstance in which JPR has been fortunate to play the role of matchmaker of interests, broker of opportunity, and to help advance our own vision of the regional community by supporting a vibrant life in art, culture and information.

There is a lot of hard work yet to be done. Funds to be raised, restoration to be accomplished. But we are on our way toward realizing a vision which advances the interests of all people living in our region who share a desire to strengthen the cultural climate which makes good public radio even better.

We're excited—and anxious to reach the day when the recreated curtain of vertical gold and silver bars will again rise on the stage of the Cascade Theatre. ■

Ronald Kramer is JPR's Executive Director.



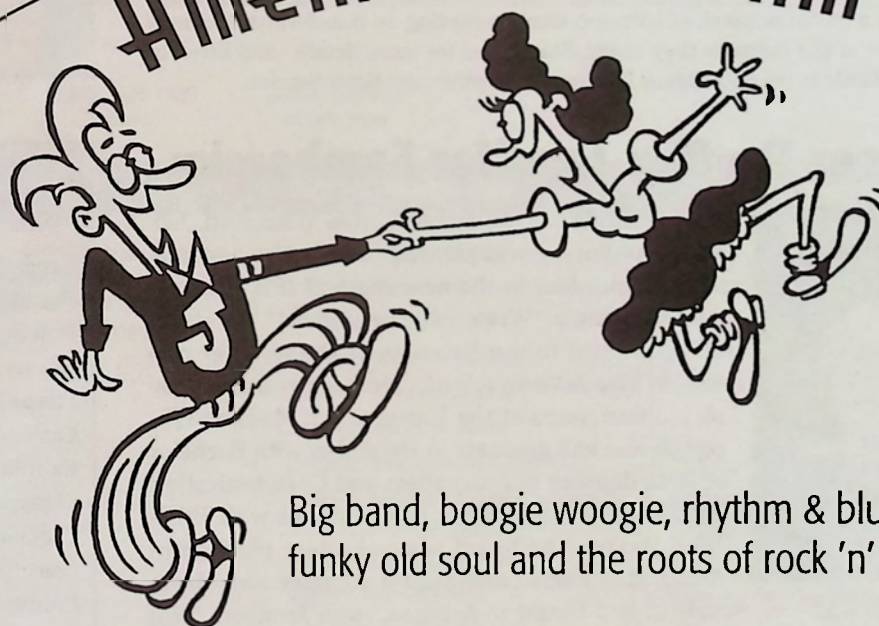
STATE FARM MUSIC HALL



Nightly at 7pm on JPR's Classics & News Service

Proudly sponsored by participating State Farm agents

AMERICAN RHYTHM



Big band, boogie woogie, rhythm & blues,
funky old soul and the roots of rock 'n' roll...

Join host Craig Faulkner Saturday evenings from 6pm-8pm

Rhythm & News Service



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG



Join JPR *Saturday Morning Opera* host Don Matthews for a special program on August 28th at 10:30am. As part of the season of recorded opera, Don will present a recording of John Gay's *The Beggar's Opera* produced by the Tudor Guild and the Oregon Shakespearean Festival (as it was then called). The recording was made Friday afternoon, September 2, 1966 on stage at the Varsity Theater in Ashland. Carl Ritchie arranged and edited the performance manuscript and W. Bernard Windt created a new musical realization for all the songs and dances, using the 1729 edition as a guide. With a large cast and an orchestra under the direction of Mr. Windt, the company conveys the sheer delight and the timeless entertainment of the original.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

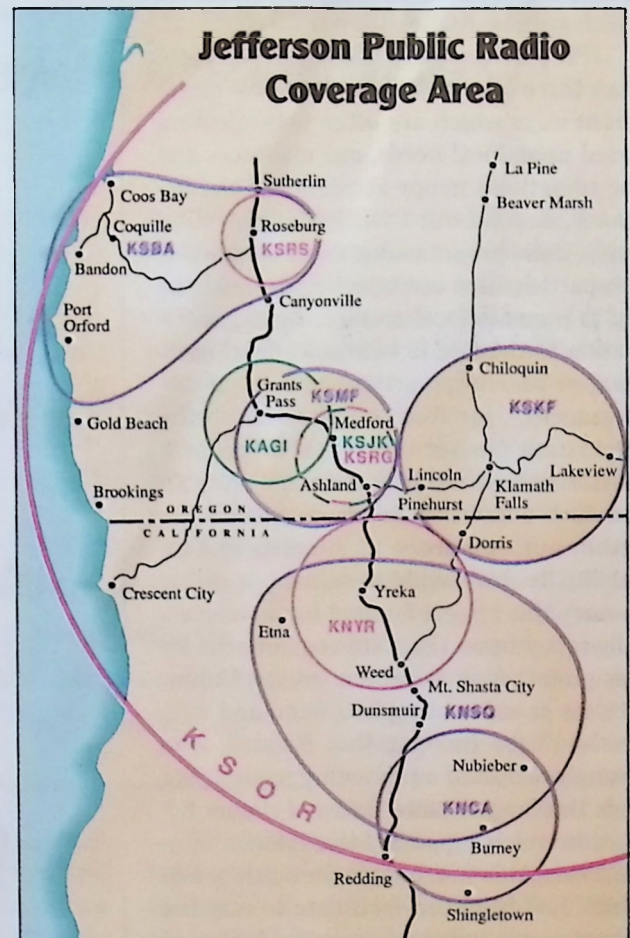
AfroPop Worldwide will sound the theme "Celebrating the AfroPop Century" from now until the end of the year. This will be an occasional series within the series, featuring path-breaking artists and musical eras in Africa and the Diaspora. Some will be encore programs focusing on the history of genres, countries, cities, artists, musical groups, and the movement of music across time and space. Others will be new, specially commissioned programs from a global network of correspondents reporting on transformative eras in the musical life of the cultures they cover. Stay tuned for more details—and listen to *AfroPop Worldwide* every Saturday at 2pm on the Rhythm and News Service.

Volunteer Profile: Jennifer Samborsky



While visiting for the summer from Wisconsin, Jennifer Samborsky was pleased to have the opportunity to volunteer in the newsroom at JPR. She admits to being a "Wisconsin cheesehead" but she is better known to our listeners as the weather person on *The Jefferson Daily*. Jennifer recently completed four years at the University of Madison-Wisconsin and will graduate in December with Bachelor of Arts degrees in Journalism and Communication Arts Theory. Due to her acquaintance with JPR's John Baxter, she heard of a volunteer position in Ashland. "I was convinced a summer away from

the Dairyland was conceivable only if I went to Ashland," says Jennifer. "Not only have my experiences in the newsroom broadened my knowledge of broadcast journalism...I have developed an appreciation for the mountains, roses, and greenery that lace the city." Outside of work and school, Jennifer enjoys volunteering for the Campus Women's Center, working with children with autism and other disabilities, working out, camping, and traveling.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am JPR Saturday Morning Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm Siskiyou Music Hall	11:00am Siskiyou Music Hall
4:00pm All Things Considered		4:00pm All Things Considered	2:00pm Indianapolis on the Air
		5:00pm Common Ground	3:00pm Car Talk
		5:30pm On With the Show	4:00pm All Things Considered
		7:00pm State Farm Music Hall	5:00pm To the Best of Our Knowledge
			7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition		6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air		10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily		10:30am California Report	2:00pm Le Show
6:00pm World Café			3:00pm Confessin' the Blues
8:00pm Echoes		11:00am Car Talk	4:00pm New Dimensions
10:00pm Open Air at Night		12:00pm West Coast Live	5:00pm All Things Considered
		2:00pm Afropop Worldwide	6:00pm Folk Show
		3:00pm World Beat Show	9:00pm Thistle & Shamrock
		5:00pm All Things Considered	10:00pm Music from the Hearts of Space
		6:00pm American Rhythm	11:00pm Possible Musics
		8:00pm Grateful Dead Hour	
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show		7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	10:00pm BBC World Service	8:00am Sound Money	11:00am Sound Money
10:00am Public Interest		9:00am Jefferson Weekly	12:00pm A Prairie Home Companion with Garrison Keillor
11:00am Talk of the Nation		10:00am West Coast Live	
1:00pm Monday: Talk of the Town		12:00pm Whad'Ya Know	2:00pm This American Life
Tuesday: Healing Arts		2:00pm This American Life	3:00pm Jefferson Weekly
Wednesday: Real Computing		3:00pm A Prairie Home Companion with Garrison Keillor	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario		5:00pm Talk of the Town	5:00pm Sunday Rounds
Friday: Latino USA		5:30pm Healing Arts	7:00pm People's Pharmacy
1:30pm Pacifica News		6:00pm New Dimensions	8:00pm The Parent's Journal
2:00pm The World		7:00pm Fresh Air Weekend	9:00pm BBC World Service
3:00pm Fresh Air with Terry Gross		8:00pm Tech Nation	
4:00pm The Connection		9:00pm BBC World Service	
6:00pm Fresh Air (repeat of 3pm broadcast)			
7:00pm As It Happens			

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PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Sara Jane Schmeltzer.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am. As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Join host Don Matthews for great opera recordings from the library of Jefferson Public Radio.

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis on the Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates August birthday

First Concert

- Aug 2 M Bach: Lute Suite #2 in a minor
 Aug 3 T Faure: Cello Sonata, Op. 109
 Aug 4 W W. Schuman*: *New England Tryptich*
 Aug 5 T Haydn: Violin Concerto in C
 Aug 6 F Bantock* (8/7): *Witches of Atlas*
 Aug 9 M Stulick: Oboe Concerto
 Aug 10 T Glazunov*: Violin Concerto in a minor
 Aug 11 W Mozart: Quintet for Horn, violin, 2 violas and cello
 Aug 12 T Biber*: Selections from *Mensa Sonora*
 Aug 13 F Castelnuovo-Tedesco: Guitar Concerto #1
 Aug 16 M Ravel: Piano Concerto In G
 Aug 17 T Brahms: Clarinet Sonata in f minor, Op. 120, #1
 Aug 18 W Salieri*: Concerto in C for Flute and Oboe
 Aug 19 T Enesco*: Roumanian Rhapsody #1
 Aug 20 F Hummel: Trumpet Concerto
 Aug 23 M Debussy* (8/22): *Iberia*
 Aug 24 T Beethoven: Cello Sonata in D, Op. 102, #2
 Aug 25 W Bernstein*: Symphonic Dances from *West Side Story*
 Aug 26 T Medtner: Violin Sonata in b minor
 Aug 27 F Coates*: *Cinderella*
 Aug 30 M Telemann: Quartet #6 in e minor
 Aug 31 T Ponchielli*: Capriccio for Oboe and Orchestra

Siskiyou Music Hall

- Aug 2 M Beethoven: Sonata for Pianoforte and Cello in A
 Aug 3 T Brahms: Serenade No. 2 in A
 Aug 4 W Rimsky-Korsakov: *Antar*, Op. 9
 Aug 5 T Mozart: Symphony No. 39 in Eb
 Aug 6 F Bruckner: Symphony No. 9 in d minor
 Aug 9 M Schubert: Symphony No. 5 in Bb
 Aug 10 T Glazunov*: Symphony No. 2 in f# minor
 Aug 11 W Bizet: Symphony in C
 Aug 12 T Mendelssohn: Concerto for Two Pianos and Orchestra
 Aug 13 F Dvorak: Piano Quartet in A
 Aug 16 M R. Strauss: *Ein Heldenleben*
 Aug 17 T Elgar: Symphony No. 1
 Aug 18 W Weber: Quintet in Bb
 Aug 19 T Respighi: *Sinfonia Drammatica*
 Aug 20 F Bach: *Goldberg Variations*
 Aug 23 M Debussy: *La Mer*
 Aug 24 T Tchaikovsky: Symphony No. 4 in f minor
 Aug 25 W Schumann: Piano Concerto Op. 54
 Aug 26 T Beethoven: Triple Concerto
 Aug 27 F Sibelius: Symphony No. 1, Op. 39
 Aug 30 M Saint-Saens: Symphony No. 3 in c minor "Organ"
 Aug 31 T Schubert: Piano Sonata No. 19 in c minor, D. 958

HIGHLIGHTS

JPR Saturday Morning Opera

August 7 *Die Walkure* by Wagner
 Jon Vickers, Gre Brouwenstijn, David Ward, George London, Birgit Nilsson, Rita Gorr, The London Symphony Orchestra, Erich Leinsdorf, conductor.

August 14 *Mireille* by Gounod
 Mirella Freni, Alain Vanzo, Jane Rhodes, Jose Van Dam, Gabriel Bacquier, Christine Barbaus, Orchestra and Chorus of the Capitole de Toulouse, Michel Plason, conductor.

August 21 *I Lombardi* by Verdi
 Richard Leech, Samuel Ramey, Patricia Racette, Jube Anderson, Ildebrando D'Arcangelo, Anthony Dean Griffey, Yanni Yannissis, Luciano Pavarotti, Jane Shaulis, Metropolitan Opera Orchestra and Chorus, James Levine, conductor.

August 28 *The Beggar's Opera* and *Die Dreigroschenoper*
The Beggar's Opera by John Gay
 The Tudor Guild and the Oregon Shakespearean Festival recorded on Friday, September 2, 1966, W. Bernhard Windt, Musical Director, Angus L. Bowmer, producer

The Threepenny Opera by Weill (Sung in German)
 Wolfgang Neuss, Willy Trenk-Treibtsch, Trude Hesterberg, Erich Schellow, Johanna V. Koczian, Wolfgang Grunert, Inge Wolffberg, Lotte Lenya, orchestra and chorus conducted by Wilhelm Brueckner-Rueggeberg

Saint Paul Sunday

August 1 Andrew Lawrence King & Consort
 Anon.: Feeghan Geleash; O'Carolan: Mr. James Be- tagh, Carolan's Ramble, Miss Featherstone, Lament for Charles McCabe, Dr. Delaney and Loftus Jones, Molly MacAlpin, Bried Cruse, Planxty Finn, Planxty Connor, Miss MacDermott.

August 8 Misha Dichter, piano
 Beethoven: Sonata #18 in Eb, Op. 31, #3 - mvmt I, iv; Sonata #32 in c minor, Op. 111.

August 15 Turtle Island String Quartet
 Bach/arr. TISQ: Bach's Lunch; Corea: Senor Mouse; Brubeck: Blue Rondo ala Turk; Vivaldi/arr. TISQ: Thin Ice; TISQ: The Fall; Monk: Ruby My Dear; Moreira: Tombo.

August 22 The Grieg Trio
 Grieg: Andante con moto; Schubert: Trio #1 in Bb, Op. 99.

August 29 The King's Singers
 Gorecki: Totus tuus; John Bennet: All Creatures Now Are Merry Minded; Thomas Vautor: Sweet Suffolk Owl; Ligeti: A Long Sad Tale (from Nonsense Madrigals); Richard Rodney Bennett: The Seasons of His Mercies (from Sermons and Devotions); Jannequin: La Guerre; Reger: Nachtlid; Brahms: Dein Herslein mild; Rheinberger: Abendlied; Michel Le Grand/arr. RR Bennett: One Day; Bobby McFerrin/arr. Chilcott: Manana Iguana.



TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

**Sundays at 8am on
 News & Information**
**Sundays at 5pm on
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Fresh Air

Terry Gross
 provides a lively
 look at entertain-
 ment and the arts,
 combined with
 in-depth personality interviews,
 to make you feel like you're in
 the middle of the arts scene.



**Weekdays at 3pm & 6pm on
 News & Information**



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

Ashland YMCA

<http://www.ashlandymca.org>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Blooming Bulb Company

<http://www.bloomingbulb.com>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum

<http://www.geneforum.org>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Tame Web

<http://www.tameweb.com>

Rogue Valley Symphony

<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit

<http://www.sowac.org>

White Cloud Press

<http://www.whitecloudpress.org>

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Sara Jane Schmeltzer.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Aug 1 J. J. Johnson

A master of the trombone, J. J. Johnson is also an accomplished composer and arranger. A centerpiece of the program is Johnson and McPartland, along with bassist Christian McBride, collaborating on a tune composed for Johnson called "J Bone Blues."

Aug 8 Eden Atwood

With a background in Memphis blues, pianist and vocalist Eden Atwood has studied many singers, but Sarah Vaughan has been her major influence. Atwood's beautiful and refreshing voice sets her apart. McPartland accompanies.

Aug 15 Ray Brown

Ray Brown is legendary among jazz musicians and aficionados as a great bassist. He and McPartland reminisce about Ella Fitzgerald and perform "Embraceable You" in her memory. They also pay tribute to Jimmy Rowles with "Like Someone in Love."

Aug 22 Michel Petrucciani

Piano Jazz remembers pianist Michel Petrucciani, who passed away earlier this year. Though severely physically challenged, he refused to let anything stop him from doing what he wanted and always strived "to create a spell that lasts forever" with his music.

Aug 29 Renee Rosnes

Renee Rosnes is a bright new star in the firmament of jazz pianists. She brings a strong and lyrical grace to the keyboard, whether on a colorful Brazilian number with an irresistible beat, or on a tender ballad solo.

New Dimensions

Aug 1 **Biology and Destiny** with Kenny Ausubel & Nina Simons

Aug 8 **Rumi: The Supreme Mystical Guide** with Andrew Harvey

Aug 15 **Bringing Music to Life: A Gathering of Sound Healers**

Aug 22 **Thinking With the Heart** with Patricia Sun

Aug 29 **Longevity: The True Wealth of Nations** with Theodore Roszak

Confessin' the Blues

Aug 1 Hawkeye Herman In the Studio

Aug 8 Saffire - The Uppity Blues Women's Latest Live Release

Aug 15 The Cobra Label

Aug 22 Otis Rush, From the Beginning

Aug 29 Doug MacLeod Live in Studio

Thistle and Shamrock

Aug 1 Barachois

The songs and fiddletunes of French Acadian communities on Prince Edward Island have been passed down through the generations since the 1600s. Music from PEI also reflects a Celtic connection. Fiona met with Barachois, a band intent on keeping their family's Acadian musical traditions alive.

Aug 8 Ex-expatriots

Artists who came home, physically or musically, offer this week's music. Included are Triona Ni Dhomhnaill, Artie McGlynn, Dougie MacLean, and Barbara Dickson.

Aug 15 Let's Dance

For the energetic listener, it's an hour of dance music from Irish America, Brittany, Ireland, Scotland, and Nova Scotia with Bill Whelan, The Barra MacNeils, Kevin Burke's Open House, Natalie MacMaster and Sharon Shannon.

Aug 22 Classic Collaborations

The meeting place between classical and Celtic music is well visited these days with Scots composers James MacMillan and Michael Jackson and in Ireland, Michael O'Suilleabhain and Liam O'Flynn. We'll hear how it all works thru excerpts of music and conservation.

Aug 29 Comin' Through the Wry

There is humor in Celtic music and to prove it we such classics as "Hibernian Rhapsody" by De Danann (with apologies to the late Freddie Mercury) and a recording which on a previous airing prompted letters from physics teachers: "The Bricklayer's Song."

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

LIME CHICKEN WITH COCONUT SOUP

(serves 2)

2 cups low-salt chicken broth, canned
1/2 cup fresh lemongrass, 1/4-inch-thick slices

1 1/2 tbsp lime juice

1 can (14 oz.) unsweetened coconut milk*

1 large chicken breast half with ribs, skinless

1/2 jalapeno chili, minced

Fresh cilantro, finely chopped

*Available canned at Indian, Asian and Latin American Markets

Bring broth, lemongrass and coconut milk to boil in heavy medium saucepan. Reduce heat, add chicken and simmer until almost cooked through, turning occasionally, about 12 minutes. Transfer chicken to plate to cool. Remove bones and cut chicken into thin strips. Strain soup through sieve into small saucepan. Add lime juice and jalapeno to soup and simmer, 20 minutes. Add chicken and simmer just to heat through. Ladle soup into bowls. Sprinkle with fresh cilantro.

Nutritional Analysis

Calories 15 % (305 cal)

Protein 74 % (38 g)

Carbohydrate 5 % (15.8 g)

Total Fat 7 % (5 g)

Saturated Fat 6 % (1.56 g)

Calories from Protein 58 %,

Carbohydrate 24 %, Fat 17 %

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Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

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- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

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BBC WORLD SERVICE

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LIVING LIGHTLY

Kari Tuck

Reconnecting With the Earth

We have talked often in this series about sustainability. Most of us understand in general what this means, that the resources we consume are being replaced at a rate that ensures no net loss. The degree to which we are utilizing resources in a sustainable manner is thus a measure of how we are doing in relation to the ecological systems that support us. American society today is as far from being sustainable as perhaps any society in the history of civilization. Be that as it may, it does appear that we just may be at apex of the curve and that we are about to head back down toward a level of resource consumption that the rest of the world can live with. It is a little too early to tell, but the point is that we still have the capability to turn things around and "save the planet." But with the current average American lifestyle, can we realistically change our ways of living enough to really make a difference?

It is easy to justify our individual lack of effort by determining that one person's actions, good or bad, can have little real effect on the survival of a healthy earth. Are the dolphins really going to be better off if the 20 cans of tuna fish you buy each year is the correct, dolphin safe brand? How about the rainforest? Will it be saved if you buy organic coffee? Will it be destroyed if you don't? Is it enough to recycle your plastic milk jugs, construct a compost bin, and purchase water-wise shrubs for the front yard? Or do you have to convert your houses to solar power and sell your automobile? When will you have done enough towards sustainability so that you can be relieved of the guilt that now strikes you at least 20 times a day as you live a typical American lifestyle?

For all but a very few Americans, our

lifestyles will never be truly sustainable. But this does not mean that the efforts we do make are inconsequential. The reason they are not is that we are cultural beings and thus our actions (and the thoughts and feelings that accompany them) affect those around us. Remember a few years back

“
LIKE CANDLES
IN THE NIGHT,
ACTIONS TOWARD
SUSTAINABILITY
BUILD UPON
THEMSELVES.”

social programs have limited means of generating wealth. Like candles in the night, actions toward sustainability build upon themselves.

Rather than looking for ways to reduce the amount of garbage we produce, we need to look at the attitudes that form the basis for our actions. For over 10,000 years, humankind has had an intimate understanding of the earth and its ecological systems. Unfortunately, we as a culture have lost most of this knowledge. But we have not lost the desire to remain connected to the natural world. Birdwatching and gardening are two of the most popular pastimes in America. Our National Parks and Forests are overrun with visitors seeking solace from crowded urban areas. Greenways and open spaces are priorities for many communities today. In order to help sustain the earth, it is important to be intimately connected to it. Doing something as simple as watching the sun set and the stars rise and telling others about the experience can make a difference.

Along with our loss of earthly knowledge, our culture has lost a sense of balance

when then-President George Bush spoke about a thousand points of light, referring to all of the individuals helping to make the world a better place? It was an analogy that actually has more significance for environmental efforts than for social ones, because environmental incentives can easily be promoted by profit-seeking enterprises, while

and simplicity. In times past, children were taught that money had to be earned before a purchase could be made, that having a hobby was good for the soul, and that making time to help a neighbor was virtuous and necessary. Today, teenagers receive credit cards before they have any ability to pay for the charges, spare time is spent in front of television or computer, and our days are so hectic that we only have time to help a neighbor if they are in dire need. Our society is so complex and fast-paced that we find it difficult to slow down enough to even notice when the butterflies appear in the spring. But this is a second important step in the process of helping to heal the planet. We need to slow down and simplify. Pay our bills in full on the same day each month, turn off the computer and go for a walk, or help a friend plant a garden. By slowing down and reaching out, we raise our awareness of the world around us and are thus better able to make choices that are good for us and our environment.

If we really want to help move our culture towards a more sustainable way of existence, we need to begin by finding ways to reconnect with the natural world. We need to embrace our past and put in perspective the technological "gifts" of the twentieth century. And we need to take the time to share our new-found insights and knowledge with others. By slowing down and learning to enjoy the world around us, we begin to learn a new value system, one that leads us toward a more sustainable lifestyle. Even very small children understand when adults are sincere in their desire to make a difference. And the children are desperate for guidance as we move into a very pivotal twenty-first century. ■

Kari Tuck is currently employed by the Ashland Parks and Recreation Department as co-coordinator for the North Mountain Park Natural Area Project.

Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 10 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (through 9/19); and *Pericles* by William Shakespeare (through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (through 10/8), and *Henry IV Part Two* (through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (through 10/9). Performances in The Black Swan are *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets.(541)482-4331

◆ Oregon Cabaret Theatre travels back in time this summer to revisit Hwy 57 and the *Pump Boys and Dinettes* through September 6. Things can get pretty slow on Hwy 57, but that's just the opportunity for friends to get together to make music. Directed by Jim Giancarlo, performances are Wednesday through Monday evenings at 8:30pm. Please note the later starting time; there are no Sunday matinees for this show.(541)488-2902

Music

◆ Jefferson Public Radio presents Afro-Blues Legend Taj Mahal in concert on Friday August 6 at the Craterian Ginger Rogers Theater in Medford. For more than 30 years, Grammy award winner Taj Mahal has delighted fans with his effortless, eclectic blend of musical styles from finger-picking country blues to slide guitar and southern blues to soul, R&B and reggae, and beyond! His influences and abilities are endless, and his energy for performance is equally deep and profound. Tickets are available at the Craterian Theater Box Office, in person or by phone.(541)779-3000.

◆ Britt Festivals celebrates its 37th season of music under the stars and presents the following: Kenny Rogers/Special Guest TBA on Sun & Mon 8/1 & 2nd at 7:30pm; Eroica Trio/Britt Orchestra on Fri & Sun 8/6 & 8th at 8pm; Janina Fialkowska/Britt Orchestra on Sat & Mon 8/7 & 9th at 8pm; Janos Starker/Britt Orchestra on Fri 8/13 at 8pm; Mr. Smith's Musical Mind/Britt Orchestra on Sat 8/14 at 7:30pm; Cavani String Quartet Recital - SOU Recital Hall on Sun 8/15 at 8pm; The Masters & the Movies/Britt Orchestra on Mon 8/16 at 8pm; Opera's Greatest Hits/Britt Orchestra on Fri & Sun 8/20 & 22nd at 8pm; Anne Akiko Mey-

ers/Britt Orchestra on Sat & Mon 8/21 & 23 at 8pm; Murray Louis/Nikolais Dance Company on Fri 8/27 at 8:15pm; Pilobolus Dance Company on Sat & Sun 8/28 & 29 at 8:15pm. Ticket prices vary and a season brochure is available.(541)773-6077 or (800)882-7488

◆ Rogue Music Theatre presents *Evita* - in Concert. Winner of 7 Tony Awards, including best Musical Score by Andrew Lloyd Webber and Tim Rice. Rogue Community College Bowl - Grants Pass on August 5 through 8 at 8:15pm; Special Preview Performance on August 4 at 8:15pm. New Mountain Avenue Theatre at Ashland High School on August 13 and 14 at 8pm. Reserved



One of Andy Warhol's original silk-screen prints, on display at the Schneider Museum of Art in Ashland.

seats: \$18 General, \$15 Adult, \$12 Senior (62 or better), \$12 Student (13-18 yrs), \$8 Child (3-12yrs).(541)479-2559

◆ Grants Pass and Josephine County Chamber of Commerce presents Concerts at Riverside Park: 8/3 Dan Balmer Group-Jazz; 8/10 Terry Robb Duo-Acoustic Ragtime, Folk & Blues; 8/17 Lloyd Jones Struggle-High Energy Rhythm & Blues; 8/24 Wings of Love & Cousins-Southern Gospel; 8/31 Boogie Kats-Vintage Rock n Roll; 9/27 Sammy Daulong Band-Dixie & Family Entertainment. All concerts are free.(541)476-7717

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *Andy Warhol: Endangered Species*, an exhibition of 10 original Warhol silkscreen prints, through September 18. Produced in 1983, the prints portray animals facing the risk of extinction at that time. The prints are representative of a style most often seen in Warhol's later career. His use of bright colors and gestural lines adds dimension and power to the images. Also featured will be *Soup to Nuts: A Pop Art Legacy*, which includes the works of artist/members of the founders of Pop Art in the 1950s. Some contemporary entries will be featured.(541)552-6245

◆ Hanson Howard Gallery presents Marie Maretska, copper paintings and Kevin Christman, sculpture through August. A First Friday Reception will be held for the artists, August 6 from 5-7pm. Gallery hours are 10:30-5:30pm Tuesday-Saturday and by appointment. Located at 82 N. Main Street in Ashland.(541)488-2562

◆ The Living Gallery presents *On a Grecian Urn*, by Wendy Thon. Unique mixed-media wall-reliefs, acrylic paintings, and etchings. The work is inspired by the artist's recent travels in Greece. Show opens with a reception for the artist on First Friday August 6, 5-8pm; and runs through the month. Open daily. Located at 20 S. First Street, Ashland. (541)482-9795 or www.livinggallery@juno.com

◆ Wiseman Gallery on the campus of Rogue Community College presents works by Betty McDonald, August 2 through 28 with a First Friday Art Night Reception from 6-8pm, August 6. Please note: the gallery will be closed on Saturdays during the summer. McDonald scavenges alleyways, salvage yards and thrift shops in a relentless search for the unorthodox means by which she expresses socio-political views in her mixed media boxes.(541)471-3500 ext 224

◆ FireHouse Gallery in Grants Pass presents *Furniture: Fine, Funky, Functional*, through August 29. First Friday, August 6, Art Night Reception from 6-9pm. Furniture can be many things—our primary use is functional and decorative. This exhibit explores many other possibilities. (541)471-3525 ext 224

Other Events

◆ Jacksonville Celebrates the Arts on August 27-29 on the grounds of the historic Jacksonville Museum on the Old Courthouse Lawn in Jacksonville. The 9th annual festival includes fine arts, food and music, with over fifty participating artists from three western states. This year's performers will include the Bobs, the Joe Craven Trio, the dance troupe Pilobolus, Hanuman Trio, Irene Farrera and Native American storyteller Dayton Edmunds. There will also be a silent auction to benefit Jefferson Public Radio. Admission is free! For more details, see the Spotlight section, page 13. (541)552-6301.

◆ Rogue Music Theatre presents a Young People's Conservatory. The popular summer camp for youth and children interested in performing arts, runs for two week-long sessions in August. New this year, an advanced session will perform excerpts from *Guys and Dolls*. Call for more information and an application.(541)479-2559 or E-mail: www.mind.net/rmt

◆ Formations Dance Project presents and lists a number of upcoming workshops, special events, and performances throughout the month of August. For information or a copy of the newsletter call the FDP office.(541)482-4680

KLAMATH FALLS

Music

◆ On August 8 at 3pm, duo-pianists Tachell Gerbert and Bradley Gregory will present a recital at the Ross Ragland Theater, 218 N. 7th Street in Klamath Falls. Gerbert and Gregory have given performances across the United States and in Italy and Japan. Immediately following the recital, tours will be given of the new Ross Ragland Cultural Center—a 10,000 square foot addition to the Ross Ragland Theater. The new addition will provide much-needed rehearsal, performance and convention space for the community. Its official grand opening will follow in September. Tickets for the recital are \$12 general, \$8 students. (541)884-5483.

Exhibits

◆ The Klamath Art Association presents *Rollin Neighbors*, August 1 through 29 from 12 until 4pm in the gallery at 120 Riverside Drive. Call for more information.(541)883-1833

COAST

Other Events

◆ Chetco Pelican Players will present its annual auction on Sunday, August 1. An opportunity for members and supporters of the theater company to get some tremendous bargains and to support the players—a win-win situation. Call for more information.(541)469-1857

◆ Coos Art Museum presents a workshop, *The Book as Object*, August 3 & 4, as part of the Expressions West exhibit program. Geraldine On-

drizek, Assistant Professor of Art at Reed College, Portland, will host the workshop on the Southwestern Oregon Community College campus. Information on registration and fees can be obtained by calling.(541)888-7415

NORTHERN CALIFORNIA

Music

◆ MarketFest in downtown Redding's Library Park on Thursday evenings in the summer include the following season's lineup. On August 5th the Klezmer revival comes to Redding via the fabulous San Francisco Klezmer Experience. Combining fine instrumental technique, great jazz/improv chops and passionately dedicated to the soulful and ecstatic dance music of the Jews of Eastern Europe, the group was created by violinist Daniel Hoffman and features vocalist/accordionist Jeanette Lewicki. On August 12, Pankind, a steel drum band from Santa Cruz plays fiery music with the spirit of a Caribbean carnival. On August 19th, Wild Mango creates a zesty program of Latin, Caribbean, and Brazilian styles with a dash of flamenco and other global influences. On August 26th, with a little help from friends at Jefferson Public Radio, The Bobs are coming to the 'Fest. This four member a capella group has an incredible show that's witty and original and is part theatre, comedy, and performance art. (530)275-5612

Exhibits

◆ North Valley Art League presents *Memorable Images*, a one person showing of oil paintings from local artist Usana Weaver in her first one

CONTINUED ON PAGE 33



Usana Weaver's *Memorable Images*, presented by the North Valley Art League in Redding.

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RECORDINGS

Johnathon Allen

Music for Combat

I received a letter the other day from my sister, who is currently serving time in the U.S. Army, cleaning up the mess in Kosovo. It read: "Dear Brother, I was sitting on my track vehicle the other day, leaning on the .50 cal., 250 rounds wrapped around my body, an M-16 at my side, and three things occurred to me: 1. This is crazy, 2. In the event of a combat situation the M-16 is my *back-up* side-arm, and 3. I need a killer soundtrack. Please send some new music on tape at your next opportunity."

Being the cool big brother and patriot that I am, I immediately busted out the cassettes and a stack of my favorite new CDs.

Playing music for night owls in the State of Jefferson is my specialty. Give me a mood and I'll give you the sound to compliment it (it's sort of like picking the perfect wine to go with your dinner) but then I found myself wondering what music suits the mood of war? Or, put metaphorically, what wine do you serve with C-rations? Obviously, it would have to be something dry, red, and so good it can wash away the taste of dehydrated beef stew. I say, when in doubt, always reach for the best. Life's too short to drink bad wine or, for that matter, listen to bad music.

So the first disk in my sister's NATO mix is *Vengeance*, produced by a Scandinavian group called Garmarna. Recorded at Swedish Radio in Stockholm, it represents absolutely the coolest new sound I've heard all year. Deep bass-oriented grooves blended with trip-hop, strings, and ancient chants that evoke an eerie yet edgy sentiment. Think Enya meets Portishead in a Swedish salon where they discuss putting together an album of industrial music. The opening tune, *Vulture*, is ideally suited to flying over a bullet riddled landscape in a HUMVEE.

Another prime selection from the NATO tapes is *Songs From My Funeral*, the debut CD by New York-based Snakefarm. The album (if we can still call it that) consists entirely of traditional American folk songs

dealing with death or murder, often of one's lover, performed with a distinctly modern voice. The brainchild of vocalist/guitarist Anna Domino and Belgian multi-instrumentalist, Michael Delory, Snakefarm is not something easily categorized. Terms like acid-blues or folktronica come to mind. I just call it really great music and, while based on ancient stories of American folklore, it is incredibly original. Song titles like "Frankie and Johnny," "Black Girl," or "Laredo" may sound familiar, but the versions on this disk are like nothing I've ever heard before. They also seem oddly designed for the listening pleasure of an American soldier abroad—hearkening back to the homeland, yet with grisly depictions. You can check them out on-line at: www.kneelingelephant.com.

Reykjavik, Iceland-based underground electronica group, GusGus, has gone slightly more mainstream with its second release, *This is Normal*, but the result is trademark cool. Ethereal, funky, soulful, and laden with Euro-dance beats, it makes great night music no matter where you are and functions as an express passport to a groovy hipness only Europeans can do well. Since my sister is usually stationed in Germany I knew she would appreciate the late-night dance club sound.

Pomona rhythm savants Geggy Tah have also put out a new disk, on David Byrne's Luaka Bop recording label. It's entitled: *The Music Inspired by the Fragrance*. Highly sensual as the title suggests, the tune "Sweat" captures the scent of love in a fabric of rich textural sound, woven together by one of the best bass lines I've heard since "Walking on the Moon." This is essential music, and if it makes the guys and gals in green put down their M-16s for a moment to shake a little booty, all the better.

There is more *kind* music on the tapes I sent to Kosovo than I can list here, but absolutely worthy of note is a disk that just came into the JPR studios called *Stereo*

Type A, by Cibo Matto. I'd categorize it loosely as synth-pop hi-fi funk, and it's obvious on first listen that this something no one else has ever done. Then you look at the jacket to see that it is produced by Japanese mix-master Yuka Honda, and features Sean Lennon (yes, *that* Lennon) on bass, with guest appearances by Marc Ribot, as well as John Medeski and Billy Martin (of Medeski, Martin, & Wood). Mino Hatori handles vocals and, on some tracks, she's slightly reminiscent of Deborah Harry in her prime. Sharply modern, it blends elements from almost every facet of late twentieth century music, and the tune *Lint of Love* is the only place I've heard a funky trombone successfully mixed with a monstrous heavy-metal guitar, and laid back soul grooves. The suggested way to listen to *Stereo Type A* is with a pair of headphones in a place where you can move around a lot and is, hopefully, out of the range of Serbian ground troops. ■

Johnathon Allen hosts *Open Air at Night* on the Rhythm and News Service of Jefferson Public Radio, each weeknight from 10pm-2am.

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Open Air

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AS IT WAS

Carol Barrett

Douglas County Jails

Shortly after Douglas County was formed, a unique county jail was built. It was made of logs and was two stories high. The second floor was the office of the justice of the peace. There was no door on the outside of the lower part of the jail. Prisoners were sent down a trap door in the floor of the justice's office. It was impossible to escape.

One day smoke was seen coming out of the jail. Two white men and two Chinese men were rescued but it was a close call. The new jail was built with a door directly to the cells so that this could never happen again. This building, too, was destroyed by fire. The third jail was built of brick with

iron cells for the prisoners. Several men were able to escape. There was only one man locked up in 1882 on the night when another fire started in the jail. Since it was built of brick the flames were confined to the interior and not seen until it was out of control. The fire was so hot the metal cells warped and twisted. There were no recognizable remains of the poor prisoner who had been held for committing a petty crime.

The next jail that went up in 1883 was a two story brick building boasting the most impregnable cells. For its time it was both comfortable and safe. It was used for years.

Source: A.J. Walling

Fish Hatchery

In 1877 Robert Deniston Hume built a small fish hatchery on the Rogue River. After some experimentation, he and his men built a holding pond which they planked and tarred. They cut down the nearby trees and fed plenty of water through the pond. Before long, the salmon began swimming near the surface, covered with white patches. Their condition continued to worsen until they died and floated.

Hume studied the pond and the fish. His first experiment had worked when he had built a very small pond and a few fish in a natural setting. Thinking to mimic the conditions, he erected a building over the

pond keeping it cool and dark with the water about 10 feet deep. The idea worked.

It was thought salmon returned to the same stream to breed but, up to this time, the idea had not been proven. When the fish were five inches long and it was time to free them, they made cuts in the fins of about 300 fish so they could identify them if they returned. Most came back the following year and some as much as three years later. By now they were bright Chinook.

Hume went on to build a cannery at the site in 1877. He invented the successful Hume crimper for sealing the tops of cans.

Source: *Many Faces*, Stephan Dow Beckham

THE FOLK SHOW

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Rhythm & News

Skunk

Artist George McMahan tells of his encounter with a skunk when he was growing up in Klamath Falls. The boy next door breathlessly informed him that he had caught a skunk in a trap and was going to try to kill him. Did George want to come along?

The doomed skunk was sitting in a trap

on a slope next to the shopping center. The two boys couldn't decide how to go about the execution. They kept going to look in the trap and see how the skunk was doing. Then they would look the area over, apparently oblivious to the smell. By the time they had decided to roll a log down the hill and over the trap, they

were both saturated with skunk odor.

The skunk and trap were both eliminated but the odor remained for weeks. Having walked through skunk infested grass, the boys' pants were covered with the penetrating odor. The pants could be washed but not the shoes. This was the 1930s and depression times. George had only one pair of shoes. Nothing he did got rid of the aroma. Every day when he went to school, he took his shoes off and left them outside, going to class barefooted.

Source: G.E.McMahan, Zelda Shulley



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

ARTSCENE

From p. 29

woman show, August 3 through 28. An Artist's Reception will be held Friday, August 6 from 6-8pm and Sunday, August 8 from 1-3pm. Members will be showing *Shasta County: People and Places* in the outer rooms of the gallery located at 1126 Parkview Avenue, Redding.(530)243-1023

◆ Turtle Bay Museums and Arboretum on the River continues its *Butterflies!* exhibit at Paul Bunyan's Forest Camp in Redding, through September 19. The Forest Camp is located on Auditorium Drive, the first exit off Hwy 299, about a mile west of I-5. The exhibit features up to 1,000 live butterflies in flight each day inside a 100-foot long structure designed to showcase these beautiful insects. Also featured will be butterfly related art and the various plants necessary for each species to survive. An interpretative garden and a variety of educational programs will be offered. Call regarding hours and admission.(530)243-8850



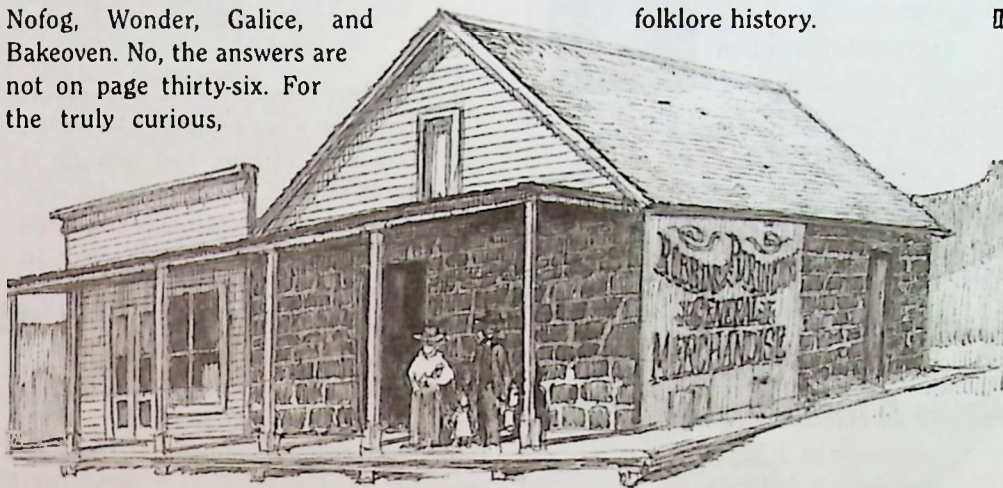
BAKEOVEN

From p. 11

Addison Bennett good-naturedly began listing Irrigon as the place of publication in the banner.

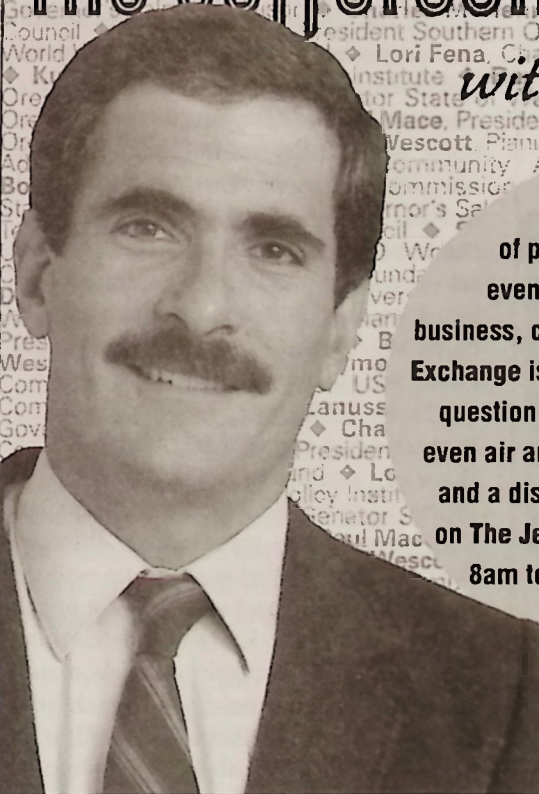
And that's just the beginning. For your homework, consider the oddball names of Oregon places (sadly, some of them deserted) such as Idiotville, Peepover Saddle, Popcorn School, Ten O'Clock Church, Jumpoff Joe (there are two), Arock, Nofog, Wonder, Galice, and Bakeoven. No, the answers are not on page thirty-six. For the truly curious,

I suggest traveling the state with Lewis McArthur's *Oregon Geographic Names*, a classic. But don't expect the locals to recite the same stories. As I found out in Burns, Baker City, and Spray, there's always another colorful narrative out there waiting to be heard. Buy an old-timer a cup of coffee in Plush or Rest or Bunker Hill and ask about the name. It's all part of Oregon's folklore history.



The Jefferson Exchange

with Jeff Golden



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THEATER

Alison Baker

The Three Musketeers

By Alexandre Dumas

Adaptation written by Linda Alper,

Douglas Langworthy, and Penny Metropulos

Directed by Penny Metropulos

At the Oregon Shakespeare Festival through October 9

The *Three Musketeers* is just what it should be: a fun evening of adventure, romance, intrigue and swa—no, I won't say the s-word, but there is a lot of it. Also, there are lavish costumes, dastardly villains, and convenient ropes on which an agile Musketeer can swing from one side of a tavern to the other just in time to save his comrade's life. Love, death, and sword-fights; what more could you ask of a theatrical evening?

The *Three Musketeers* is the story of D'Artagnon (played by John Hansen), a callow young fellow from Gascony who goes to Paris to join the King's Musketeers. He's poor and inexperienced, but he's smarter than he looks. He *does* have a tendency to stumble into trouble, though; on his first day in Paris, he is challenged to three duels, one after the other, by Porthos, Athos and Aramis (the *Three Musketeers* themselves!). But before the first duel can begin, they are set upon by a contingent of Cardinal Richelieu's guards. D'Artagnon courageously helps the Musketeers defeat their opponents, and the four become fast friends.

These Musketeers are just about the best friends a young man could find. The three of them are intensely loyal to each other and to the King (and the Queen), but their personalities are strikingly different. Porthos (David Kelly) is puffed up with his sense of himself (and with his love of eating and drinking). He loves fine clothing and women who use their husbands' money to support him in the style to which he is accustomed. Athos (Richard Howard) is an aristocrat and a philosopher, well-educated and rather secretive about his background.

The dashing Aramis (U. Jonathan Toppo) is studying to become a Jesuit priest, but war and romance keep getting in the way.

Cardinal Richelieu (James Edmondson), at the height of his power in France, is forever trying to prove Queen Anne (Wilma Silva) an adulteress, or at least disloyal, in order to increase his influence over King Louis XIII (Dan Donohue). But luckily for the Queen, she has a loyal dressmaker, Constance (Jodi Somers), with whom D'Artagnon falls in love (despite the fact that her husband is his landlord). Well, you can guess that this situation leads to all

kinds of intrigue, dangerous missions, romantic moments, and delicious swordfights.

But it's more than just adventure; it's a great story of friendship and of growing into manhood. Athos, Porthos and Aramis are true friends to each other and to their young companion, and in the course of the play, each one comes to a decision about his life. We see D'Artagnon mature before our eyes, becoming the very model of a noble Musketeer. Even his resourceful servant, Planchet (Tyrone Wilson), changes, undertaking and succeeding at a dangerous mission on his own.

This isn't quite Shakespeare, of course, in which a familiar phrase pops out after every few lines, like "the quality of mercy is not 'strained' or 'to be, or not to be,'" but whenever the Musketeers shout out in unison, "All for one, and one for all!" shivers skitter down your back. And we're delighted each time De Treville, the Captain of the King's Musketeers (Ken Albers), cries "Commence!" and the guards, swords at the ready, charge the audience.

“
THAT'S THE WAY THE BLUES
WORKS; IT'S ALWAYS THE
SAME OLD STORY, AND IT
MAKES YOU FEEL SO BAD AND
GOOD THAT YOU COULD
LISTEN TO IT FOREVER.”

Milady, the Countess de Winter (Linda Alper), who works as Richelieu's agent and who turns out to be—well, let's just say she has a shocking connection to Athos—is a delightfully wicked seductress. And Dan Donohue is a hilariously foppish Louis XIII. He can make you laugh with the merest lift of an eyebrow or shift of a foot; he's by far the Festival's best comic actor.

I would guess that productions like this are what a large part of the public thinks of when they think of the Oregon Shakespeare Festival. The costumes are nifty—high leather boots, bright pantaloons, flowing capes and broad-brimmed hats adorned with the gorgeous plumes of now-extinct birds. The men's hair—uncombed locks flowing over their shoulders—reminded me of the fashions of my long-lost youth, when any young man without flowing tresses was a nerd. Goodness, how mature I have become...

We saw *The Three Musketeers* on an unseasonably cold night in June. By the end of the evening I was huddling under a blanket with my Companion. But even in cold weather, sitting outside provides a particular kind of pleasure. During the more dimly-lit scenes I could see the Big Dipper attempting to scoop up the little tower at the top of the theatre; and now and then, way up in the sky, I saw the blinking lights of a jet carrying businesspeople and vacationers to distant exotic lands like Los Angeles.

Once, during the first act, something with feathers flashed across the stage and landed on the corner of the set, just out of range of the lights. It was a screech owl. It sat there for a while, turning its head this way and that as D'Artagnon and the Three Musketeers caroused in the streets of Paris, and Richelieu plotted against the Queen, and a vast ocean of humanity laughed and coughed and applauded and shifted in their seats. Then it took off, flying back through the lights and out into the night, where there was a much greater likelihood of finding warm-blooded, tasty little snacks scampering through the grass. ■

Alison Baker writes reviews, essays and stories for one and all in Southern Oregon.

POETRY

What We Carry

BY DORIANNE LAUX

He tells me his mother carries his father's ashes on the front seat in a cardboard box, exactly where she placed them after the funeral.

Her explanation: she hasn't decided where they should be scattered.

It's been three years.

I imagine her driving home from the store, a sack of groceries jostling next to the box — smell of lemons, breakfast rolls, the radio turned to the news.

He says he never liked his father, but made peace with him before he died.

That he carries what he can and discards the rest.

We are sitting in a café.

Because I don't love him, I love to watch him watch the women walk by in their sheer summer skirts.

From where I sit I can see them approach, then study his face as he watches them go.

We are friends. We are both lonely.

I never tell him about my father

so he doesn't know that when I think of his — blue ashes in a cardboard box — I think

of my own, alive in a room

somewhere in Oregon, a woman helping his worn body into bed, the same body that crushed my sister's childhood, mine.

Maybe this wife kisses him

goodnight, tells him that she loves him, actually means it. This close to the end, if he asked forgiveness, what could I say?

If I were handed my father's ashes, what would I do with them?

What body of water would be fit for his scattering? What ground?

It's best when I think least. I listen

to my friend's story without judgment

or surprise, taking it in as he takes in

the women, without question, simply a given,

as unexceptional as conversation between friends,

the laughter at each end

the relative comfort of silence.

Dust

BY DORIANNE LAUX

Someone spoke to me last night, told me the truth. Just a few words, but I recognized it.

I knew I should make myself get up, write it down, but it was late, and I was exhausted from working all day in the garden, moving rocks.

Now, I remember only the flavor — not like food, sweet or sharp.

More like a fine powder, like dust.

And I wasn't elated or frightened, but simply rapt, aware.

That's how it is sometimes —

God comes to your window, all bright light and black wings,

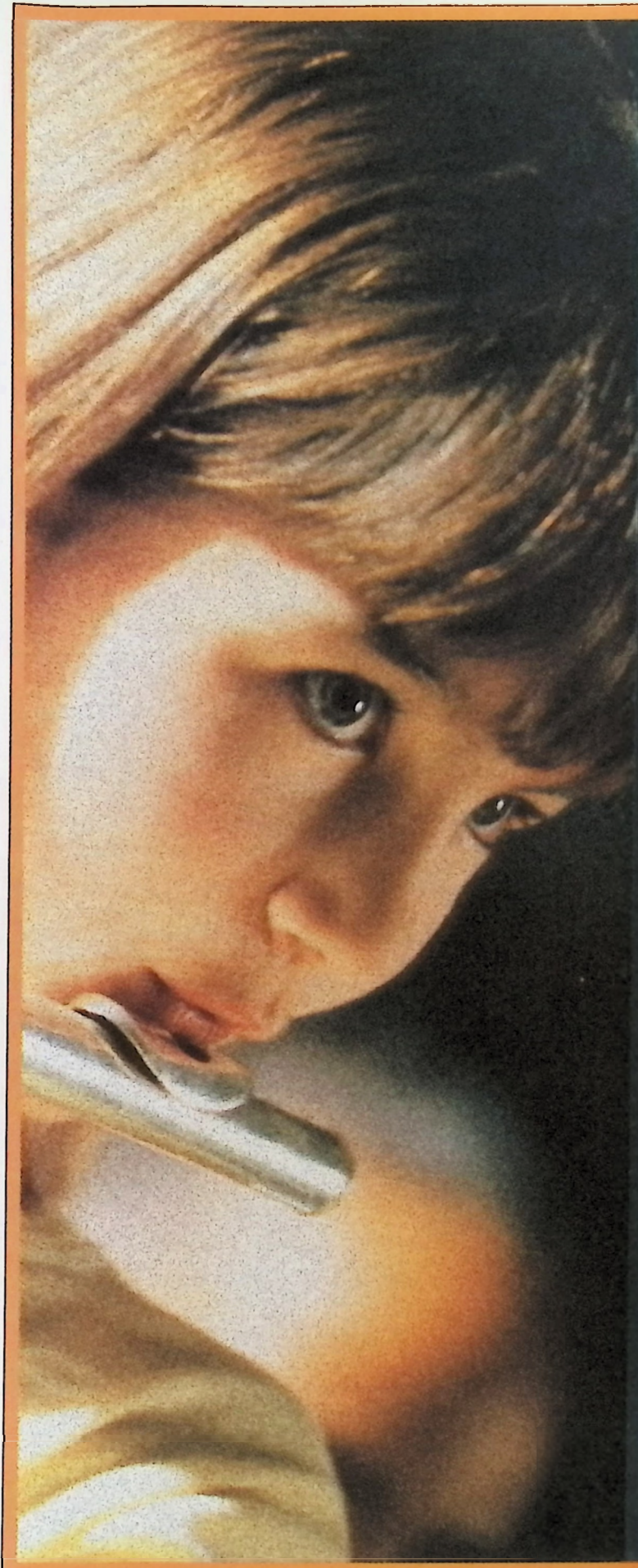
and you're just too tired to open it.

Dorianne Laux has published two books of poetry, Awake (BOA Editions, 1990) and What We Carry (BOA Editions, 1994), a finalist for the National Book Critics Circle Award. Among her awards are a Pushcart Prize for poetry and a fellowship from the National Endowment for the Arts. Her newest book, Music in the Morning, will be published next year by BOA Editions. The poems that appear here with permission are from What We Carry. Laux is currently Associate Professor and Director of the Creative Writing Program at the University of Oregon. She was part of the workshop faculty at the Ashland Writers Conference, July 25-31, 1999.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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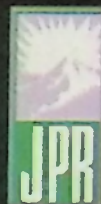
So much has changed in the nearly 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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